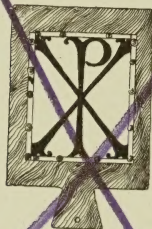


PRINCETON THEOLOGICAL SEMINARY

JUN 20 1994

~~REIGNER READING ROOM~~

The
Charles G. Reigner



Education Reading Room

PRINCETON THEOLOGICAL
SEMINARY

PRINCETON, NEW JERSEY

BV 1535 .S57 1948 c.1
Smith, Jean Louise.
Great art and children's
worship

THE CHARLES G. REIGNER

NOV 14 1952

EDUCATIONAL READING ROOM
PRINCETON THEOLOGICAL SEMINARY

GREAT ART AND CHILDREN'S WORSHIP

Great Art and Children's Worship

*With Twenty-four Examples of Programs Interpreting
Art Masterpieces in the
Church School*

JEAN LOUISE SMITH



ABINGDON-COKESBURY PRESS
New York • Nashville

GREAT ART AND CHILDREN'S WORSHIP

COPYRIGHT, MCMXLVIII
BY STONE & PIERCE

All rights in this book are reserved. No part of the text may be reproduced in any form without written permission of the publishers, except brief quotations used in connection with reviews in magazines or newspapers.

SET UP, PRINTED, AND BOUND BY THE
PARTHENON PRESS, AT NASHVILLE,
TENNESSEE, UNITED STATES OF AMERICA

To
the memory of
MARTHA DUBERRY
whose love of beauty taught me much

Far off thou art, but ever nigh,
I have thee still, and I rejoice;
I prosper, circled with thy voice;
I shall not lose thee, tho' I die.

—ALFRED TENNYSON

CONTENTS

I. How Art Helps Children Grow Religiously	11
II. Choosing and Analyzing Art for Children	15
III. Methods of Using Art in Teaching Children	23
IV. Putting Art to Work in Your Class	33

EXAMPLES OF PROGRAMS

Fall Series: LET US PRAISE GOD

1. Let Us Praise God with Painting <i>The Madonna of Humility—Fra Angelico</i>	41
2. Let Us Praise God with Sculpture <i>The Singing Gallery—Luca della Robbia</i>	46
3. Let Us Praise God with Stained-Glass Windows A Window in Your Own Church	53
4. Let Us Praise God with Music <i>Angel with a Lute—Vittore Carpaccio</i>	59
5. Let Us Praise God with Architecture Chartres Cathedral Washington Cathedral	63
6. Let Us Praise God in Our Own Church <i>The Church at Old Lyme—Childe Hassam</i>	67

Winter Series: THE LIFE OF JESUS

7. Jesus Came a Child <i>The Adoration of the Shepherds—Giorgone</i>	71
8. Jesus and John the Baptist <i>St. John the Baptist—Andrea del Sarto</i>	75

CONTENTS

9. Jesus Loved the People <i>Christ Healing the Sick—Rembrandt</i>	78
10. Jesus Teaches Us to Be Responsible <i>The Tribute Money—Titian</i>	82
11. Jesus and His Followers <i>The Last Supper—Leonardo da Vinci</i>	86
12. Jesus Is with Us Always <i>Christ at Emmaus—Rembrandt</i>	92

Spring Series: OUR EVERYDAY LIFE

13. Enjoying My Home <i>Young Mother Sewing—Mary Cassatt</i>	121
14. Remembering to Give Thanks <i>The Blessing—Jean Chardin</i>	125
15. My Friends <i>At the Piano—Pierre Auguste Renoir</i>	129
16. Enjoying the Out-of-Doors <i>The Cornfield—John Constable</i>	133
17. Enjoying God's Creatures <i>St. Francis Preaching to the Birds—Giotto</i>	137
18. Work to Do <i>The Harvesters—Pieter Breughel</i>	142

Summer Series: INTO ALL THE WORLD

19. Let Your Light Shine <i>Jeremiah—Michelangelo</i>	147
20. Sharing with Those in Need <i>St. Martin and the Beggar—El Greco</i>	152
21. Learning to Understand Other Races <i>The Boyhood of Lincoln—Eastman Johnson</i>	161
22. One of My Neighbors <i>Child in Checked Dress—Diego Rivera</i>	166
23. Appreciating Other Nations <i>Carved Jade Vase</i>	174

CONTENTS

24. Sharing Our Bible	181
<i>St. Jerome—El Greco</i>	

Appendix

Sources for Suitable Prints	189
Suggested Books on Art	193
Christian Symbols	196
How to Select Children's Pictures for the Home	198

CHAPTER I

HOW ART HELPS CHILDREN GROW RELIGIOUSLY

THE FIRST QUESTION ASKED BY THE TEACHER WHO IS THINKING OF USING art in the church school is, "Am I qualified?" The average teacher will then go on to say, "I have no formal training in art. I have not studied art history. I do not understand what is good art and what is poor art. I do not even know where to find pictures to use."

But training in art and knowledge of art history is not necessary for the teacher to use art in children's worship and study. Anyone who will find out how to gather information can learn to apply it in teaching situations, once he discovers the various ways and methods of using art in religious education. Such is the purpose of this book: to show where and how to gather art materials and information, and to uncover possible ways of using art with church-school groups.

The primary essential for the teacher is rather a love of beauty and an appreciation of its contribution to the religious growth of children. The teacher who recognizes the need of great art in the development of children can grow in understanding along with them. Why, then, do we wish to use art in the church school?

In the first place, we are eager for the children to develop as early as possible a sense of values. Art is an expression of values, and "taste" means a sense of values. Not that the artist's standard of values is invariably a religious standard—some works of art are obviously unsuited for religious education. But beauty itself is one of the highest values in life; and it is so closely related to other values—such as truth, reason, awareness, sympathy, kindness, brotherhood, faith, courage, aspiration—that it is almost impossible to study a great work of art without

finding in it religious meanings, whether or not one is conscious that they are religious.

Children learn values slowly, if at all, by being told about them in the abstract. Rather they learn values through their own experiences and through vivid understanding of the experiences of others. Works of art offer a unique method for giving children an opportunity both to experience values for themselves and to enter into the experiences of others.

Joe is an example of how art naturally takes its place in a child's widening experience of values. He was a normal, active junior from an average middle-class home. He had never shown any particular interest in art until one day his teacher brought a beautiful picture to use in the lesson. Joe studied the picture intently both before and after the lesson. He said nothing, but it was apparent that his interest was keen and his active mind at work.

"What can you tell us about your picture, Joe?" the teacher asked.

Because Joe had an inquiring mind, the teacher was quite sure he would have searched for some information about the picture; and sure enough, he had and was able to share it with the other children.

Others in the class began to bring pictures to illustrate their lesson discussions. Joe was appointed chairman of a committee to plan and develop a picture file for the class. Some of the contributions were of low standard, and the teacher helped the children learn to evaluate the pictures. Appreciation and understanding continued to grow, and the pictures became a part of the children's widening Christian life.

In the second place, there is a very close relationship between appreciating beauty and worshiping. In fact, it is difficult to tell where one ends and the other begins. As long as appreciation of beauty is not substituted for worship, we need not worry, for beauty will enhance and add to the worship. The two experiences need not be separated.

Surely those who have seen the woods afire with autumnal glory understand this. They know a scene like that lifts the soul to worship the Maker of such a world. In the field of the arts they know that the great and mighty music of Bach stirs them in a manner closely akin to worship. They are also moved by noble works created with brush and chisel, which are the expression of the artist's inner feelings about a

HOW ART HELPS CHILDREN GROW RELIGIOUSLY

scene or an idea. These works of art—great painting, sculpture, carvings—make us feel as worshipful as music or natural beauty does.

The experience of worship through art can develop as naturally as the apprehension of values. For example, Peter and Jack always arrived quite early with their mother, whose choir practice began half an hour before Sunday school. The two boys enjoyed roaming around the church, and one day they became engrossed in the stained-glass windows. They understood most of the stories pictured in the windows, but one or two puzzled them. No one was near to help them, so the boys asked their questions during the lesson period of their class in the junior department.

The teacher was baffled and said, "Let's go look at the windows now."

So they all went quietly into the church. They were full of questions, seeing the windows with new eyes.

"How are these windows made?"

"How long have churches had colored windows?"

"Why do the figures look as though they were standing on tiptoe?"

"What is the lamb doing in that window?"

The poor teacher was swamped, but undaunted. "Let's make a list of all our questions and see what we can find out by next Sunday," she suggested, since she could not answer their questions at the moment.

The class agreed, and that was the beginning of what developed into a full-blown experience of discovering more about worship. It began with a discussion of the windows and architecture which made the church beautiful. From this it led to an investigation of music in worship and, finally, into a discussion of all the elements of worship. After several months the children were attending church services with keen appreciation and understanding because they loved the beauty of their church, knew something of its historical background, and understood a great deal about the morning worship. The church was no longer an adult place, where one sat for what seemed hours, feet dangling and mind wandering. It was a beautiful, familiar building where they could be comfortable because they understood it and felt at home.

And so, do not be afraid to use art in your program just because you know little about it. Discover the enjoyment of learning along with the children. Study is actually more pleasant for both children and teacher

GREAT ART AND CHILDREN'S WORSHIP

if it is a co-operative investigation than if it is a process in which the teacher "feeds" the children. The children and teacher will find freshness and spontaneous pleasure in working things out together. The program will gather momentum as it progresses and "do" itself. As you work out the suggestions in this book and other ideas which will occur to you, you will learn, and your enjoyment will grow along with the children's.

CHAPTER II

CHOOSING AND ANALYZING ART FOR CHILDREN

WE ALL AGREE THAT STANDARDS FOR MATERIALS TO BE USED IN THE church school should be high. Why be satisfied with using religious art which is less than the best when there is a wealth of fine art that can be used for teaching and worship? Some of the art suggested for use in this book may be unfamiliar to you. As you come to know this great art and discover its usefulness in your church-school work with children, your appreciation will grow and you will realize the importance of using only the finest art. You will be delighted to discover the heretofore unfamiliar materials that are available. There is much in art that is very fine, contributes a great deal, and yet is not generally known. So you will find many pictures mentioned in this book that are perhaps new to you.

General Principles in Choosing Religious Art

There are a few general principles or rules which serve as tests in choosing religious art. These apply to any age group. Measure a work of art by these standards if you are looking for the best:

1. Does the art have a religious meaning? This does not necessarily mean that the subject must be taken from the Bible. Some great religious art is not biblical, just as some great religious literature is not biblical. A fine print of an outdoor scene, such as "The Cornfield" by John Constable, adds greatly to an atmosphere of worship. Chardin's "The Blessing" certainly has religious value, because it creates an atmosphere of reverence.

It is important for the religious meaning of the work of art to be

fairly obvious. On the whole it should not be necessary to ponder at length or require interpretation to realize that the work has religious meaning. For example, in Bellini's "St. Francis in Ecstasy" there are a number of symbols and interesting details which if understood would add immensely to the enjoyment of the picture. But even if one never has the opportunity to ferret out these fascinating details, it is still full of religious meaning. Here is a man of the desert, with a happy expression on his face, his arms outstretched, and a radiant light around him. Even a small child can sense that this picture has a religious message of joy and peace.

The religious meaning must be obvious, but at the same time it may require some interpretation. "Who is this man?" we ask as we look at the painting of Francis. "Why did the artist place him in this wilderness? What is the little bower for, and what do the skull and other symbols mean?" As we search for the answers to these questions, we come to understand and appreciate the religious message of the picture more and more. New doors of interest are opened as greater understanding is attained.

2. Is the art good? That is, is it of high standard? "How can I tell whether or not a picture is of high standard, artistically speaking?" you ask. There is a great deal of art which has a lot to say on religious subjects. How can you know if this art is really good art? This puzzles the untrained in art, and here many give up.

In the first place, there are some almost instinctive ways of knowing whether or not a piece is good art. True, there are a few people lacking in that vague quality we call "taste," but not many. Ask yourself, "Is this picture in good taste?" If there is anything about it that offends in any way, better discard it. How about the colors? Are they harmonious, rich, and true? Do the colors stir you? They should. How about the arrangement of the picture? We call picture arrangement "composition," and you need not be alarmed by this term. Composition is simply the way the artist puts his picture or work of art together. There should be a central focus in good composition—something that draws the eye toward the most important objects in the picture.

But if you feel you have absolutely no sense of taste, color, or composition with which to decide whether a work of art is good, bad, or in-

CHOOSING AND ANALYZING ART FOR CHILDREN

different, then you have no recourse but to go to the "experts" and let them decide for you. There have been many beautifully illustrated books published in the last few years on great art of all ages and periods of history. Their number is astonishing, and they are so beautiful that it is a privilege to pore over them. A few such books are listed in the appendix. They are written and compiled by men well versed in the field of art. You may be sure that these authors have chosen to include only the finest art in their books. They will be of great help in assisting you to choose the best art.

Choosing Art Suitable for Children

To the two general tests, Does this art have religious meaning? and, Is this good art? we add one more important factor in choosing art for children: Is this art within the range of the child's experience? Notice the phrase "within the range of the child's experience." There are many new experiences which a child may not yet have discovered, but which he is perfectly capable of understanding, when he is introduced to them. Don't be afraid to introduce the child to new experiences, provided he is capable of entering into them. For example, a young child readily understands Francis' desire to help the poor but would not understand the idea of his receiving the stigmata. Stay clear of involved theology and emphasis on suffering in choosing art for children's enjoyment.

The young child has as the center of his world his home and family. He also has some experience with natural beauty. Pictures about family life and small children in the home, and about the woods, country, familiar animals, and perhaps farm life can therefore be meaningful to the young child. Lists of pictures suitable for various age groups are given in the appendix, and you will see that many of those listed for younger children have the home or nature as subjects.

From these two subjects the child can be led into wider experiences. He goes to school, learns to play with other children, takes part in the church-school discussions and worship. All these experiences are used as subjects in art.

From familiar surroundings he can be led to enjoy the activities of children in other lands and reach out into the area of world friendship.

Some of the lovely Oriental artists' work can be used to an advantage at this point.

As the child becomes acquainted with his church, he will want to know more about the beginning of the church and how it grew. The unfolding development of the Christian heritage is of considerable wonder to a child of junior age, whose inquiring mind leads him on and on. Here the field of art is particularly rich. There are the fragments of frescoes on the walls of the catacombs and the early medieval art. There are the cathedrals, which are especially remarkable because so many artists in such varied mediums as architecture, sculpture, and stained glass contributed to the single, harmonious work of art. There is the art of the Renaissance, particularly the work of men like Fra Angelico and Michelangelo, to mention two painters at opposite ends of this period. From the sixteenth and seventeenth centuries, when Protestantism began to appear, comes the art of men like Dürer and Rembrandt. Art used side by side with a study of "How Our Church Grew" richly enhances the program.

There should be no reluctance about using the older Christian art. It has much to say, and properly interpreted it can add greatly to the child's conception of the growth of Christianity and of the church. Do not be afraid of suitable medieval and Renaissance religious art. Welcome it, for it speaks eloquently.

Remember this, too: Do not thrust adult ideas and interpretations on the children. Many times we do just this, even unwittingly. What you enthusiastically appreciate and feel quite sure that others will enjoy may be received coolly by the children. If it is, don't worry; something better will present itself. Don't expect the children to be little replicas of yourself. Let them appreciate art *their* way.

The teacher who is already using methods of co-operative investigation and informal methods of teaching knows that it is not safe to predict what the child's way will be. He knows that it will be ever-growing, free, and happy. It will not be tied down to formal lessons during which a teacher will place a picture on an easel, tell a story about it, ask the children a list of prepared questions, and then tell them to write about the picture. That is the old way of pumping knowledge into the child.

CHOOSING AND ANALYZING ART FOR CHILDREN

The new way will go with the child's interest, and in doing so it may take several turns. One discovery will lead to another, and in the end the children may have turned themselves into print collectors, writers, or creative artists. Whatever else happens, they will know far more about the art they are studying than if they had been taught it in a formal program.

Analyzing the Picture

After you have chosen your picture, the next step is to discover how to help the children enjoy and understand it. One of the barriers to helping them understand a picture is that we may be at a loss to know how to analyze it. We cannot expect the children we teach to enjoy a picture if we ourselves approach it fearfully and timidly. As you become more sure of your own ground, you will have more to give to the children.

There is nothing about painting that is mysterious or hidden from the average person. Let us start with the picture itself.

Look at it as a whole. What is your first impression? Is there a center of interest—one important point where your eye naturally comes to rest? All good art has a focus, and the most important lines or planes in the picture pull the eye toward this center. Test it and see. This center of interest holds the key to the meaning of the picture.

Now notice how carefully the artist relates other subjects or figures in the painting to the central focus. Good composition has balance and harmony, with no jolts to the eye as it follows the lines of the picture.

Then consider the color of the picture. It should be clear, and neither washed out nor gaudy. Even time has not greatly dulled the rich, vibrant colors of the great masters. A fine artist knows how to use his colors to express the thought and the emotion he is trying to convey. Enjoyment of color is an important and very legitimate part of discovering how to look at art.

In using art to help children grow religiously we are not primarily concerned with problems of composition, technique, and color. But a familiarity with them, at least to such a degree that we are not afraid of them, will be an aid in understanding religious art.

What is the artist trying to tell us? You and the children can discover

most of the answer to this by careful observation. Who are the people in the picture? How can you tell who they are? Now look at each one closely. Is the artist trying to tell you something about some of them? What and how? Is the artist's conception of the people or scene like yours? Why, or why not? Are there things about the picture that puzzle you? Then look them up. The easiest way to do this if you have no adequate art books of your own is to ask your librarian to help you. A reputable book on any artist will usually discuss in some detail the artist's most valuable works.

Children are accustomed to searching out information they want. In fact, the school child of today uses the library very easily. If information is needed on the historical background of the picture, the children will usually volunteer to look it up. There is a list of children's books on art in the appendix. In these you and the children will find many interesting, valuable facts to help you interpret the pictures.

In looking at older pictures and in trying to understand them keep in mind that the artist used the knowledge of his day. He may even have placed the setting in his home town, and perhaps some of his family and friends are in the picture. Very likely the man who paid to have the picture painted is in it. But the important thing is the message of the picture. What does it say to *you*? If you and the children recognize this message and find it meaningful, then you need not worry too much about the techniques he used in painting it.

Symbols

Too often we criticize great art, especially the older art, because we lack an important key to its interpretation—an understanding of the Christian symbols it employs. These symbols are not secrets open to only a few. There are many books on symbolism. Just ask your librarian. The study of symbolism is fascinating and gratifying because it shows how early Christians thought and tells us much of the story of the early days of the church. Children of junior age and older become greatly interested in a study of Christian symbols. It is a study which teacher and pupil can work out together, and at the beginning the teacher does not need to know any more than the child.

CHOOSING AND ANALYZING ART FOR CHILDREN

One of the interesting things about the art of the Middle Ages and the early Renaissance is this use of symbols. Children are familiar with the idea of symbols. What child does not realize that the flag is a symbol, a sign, which stands for his country, or that the familiar valentine heart means love? He sees symbols in his own church building.

"Why, that man's staff has a cross on top!" exclaims a boy looking at a picture of John the Baptist.

"And that is a lamb sleeping at his feet," a little girl adds.

Before long the teacher and children have learned to recognize most of the symbols that artists associate with John the Baptist and have found that most of these had their origin in the Bible story.

If you and the children will remember that in the Middle Ages the church windows and the pictures were just about the only books that the common people had, you will understand why the artists were so eager to make this art tell its story faithfully and clearly. The art served as a constant reminder of the stories of the Bible and of the history of the church. Even after the invention of printing, when the common people learned to read and could have books, the artists kept using the familiar symbols. It was not until the time of Michelangelo and Rembrandt that the extensive use of symbols was gradually dropped.

Be sure that if you use symbols, you choose only those that stand for things within the range of the children's experience. This does not mean that only symbols which are already known to the children should be used. It does mean that the thing the symbol represents should be easy to understand. It is doubtful if much should be said about symbols until the child is ready to investigate the development of the church.

Evaluating Religious Art for Yourself

It is not for the average layman to set himself up as a critic of religious art. But even though we have to leave some of these discussions to the critics, both you and the children have a right to express an opinion. If the art does not help you understand some value or event more clearly, then you have a right to say, "This may be a great piece of art, but I cannot find it helps *me*."

In some ways satisfaction is found in art just as in a musical com-

position that has carried its listeners along harmoniously and has come to a satisfactory closing chord that gives us a "well done" feeling. In the end the evaluation of a work of religious art is up to each child. What is meaningful to one may not be meaningful to another. It is therefore important for the teacher to encourage the children to express their own opinions and form their own evaluations.

CHAPTER III

METHODS OF USING ART IN TEACHING CHILDREN

THE MOST OBVIOUS PLACE TO LOOK FOR ART IS RIGHT WHERE you are—in your own church building. You are there every Sunday, yet how many times have you noticed or talked about the church sanctuary, or the building itself, or the pictures on the walls of your classroom? Even though your church may not be of traditional Gothic architecture, the chances are that you have a few pictures or merits of architecture that are worthy of attention.

Think a minute about the pictures on the walls of your classroom. What are they? Are they suitable for children? Do they have a religious meaning or message? Are they good art? Are they within the range of the experience of the age group which uses this room? If not, why are the pictures there? Better remove them and put up something more suitable. If they are good, are they hung low enough, and are they well lighted so that the children can see them?

One way to call the children's attention to the pictures would be to use one at a time as a background to the worship service, provided the pictures lend themselves to use in worship. Another way to use the pictures in your room is to refer to them whenever they are appropriate to the lesson. In other words, you can use these pictures wherever you would want pictures of any kind. All too often teachers search far and wide for a picture, when there it is right on the wall, quite unnoticed. Bring these pictures out of oblivion and give them the place and attention they deserve.

Now look around the rest of the building and see what other pictures you find. Perhaps you can use these too. You might be able to manage

an exchange of pictures with some other class for a Sunday or two. If the picture is too large to move easily, perhaps you can take the children to the picture.

At any rate, look for beauty in your own church and use it as you find it. If you do not find it, as you read and use this book we hope you will do something to create an atmosphere of beauty, for every classroom should have at least one good picture of religious value in it.

The church building itself may be rich in art value. Perhaps your building is built on the lines of the rich architecture of English or French Gothic and abounds in symbolism. Or, maybe your church is of lovely, simple New England Colonial architecture, like that in the painting "The Church at Old Lyme" by Childe Hassam. If so, you will find much which speaks of the church in America and of the early pioneer days. Time was too precious then to carve figures and work on detail, yet the pioneers revealed their devotion through their good taste in designing buildings with simple, dignified lines. There are also many beautiful church buildings with modern lines which are worth your time and attention.

If your building has no particular artistic value, then there is no need to call the children's attention to it. You can find other churches in your city or photographs of great churches for study.

Miss Jacques' first-year junior class had been talking about "My Church."

"I go to church every Sunday," said Tim.

"Tell us about it," Miss Jacques suggested.

Tim did, as well as he could. The teacher asked the children a few questions about their church sanctuary. The answers were vague, because the children had not been in the sanctuary enough to become familiar with it. One child suggested they go there and find the answers for themselves.

After the children got into the sanctuary, they were full of questions. They saw things they had never observed before. They wanted to know more. So much interest was shown that the teacher realized it would take not one but several class periods to investigate. Thus, what might have been a purely theoretical and very sketchy discussion of "My

METHODS OF USING ART IN TEACHING CHILDREN

Church" became a very real discovery of "My Very Own Church," with the result that the children no longer felt that the sanctuary was only for adults, and a very dark cold place where they had to go occasionally just to please the family.

By the time children reach intermediate age they are ready for some really thorough investigation and appreciation of their church. One group of intermediates became deeply engrossed in a careful study of their Gothic church architecture. They became interested in this as a part of a series of discussions on worship. They were planning their own worship services and wanted to hold a few of them in the church sanctuary. Arrangements were made, and because the group was small, it was agreed that the children should have some center on which attention could be focused rather than just sit in the pews at the front. The children chose a favorite window, and the service was planned with the window as the background. Someone mentioned that this window was in the east transept, and from that remark and the explanation of the meaning of the word transept a discussion and co-operative investigation developed that lasted for several weeks. The boys and girls not only studied the architecture of their own building and learned the proper architectural names such as chancel, nave, transept, narthex, ambulatory, and buttress, but also pushed back into the derivation of these terms and became engrossed in their historical origins.

As a result of this study the teachers noticed more reverence in this group of restless boys and girls. They took a greater interest in the church and in the church service. Later the discussion led to a careful study of the Sunday-morning church worship. In other words, the more the boys and girls knew about their building, their church, and the church at large, both past and present, the more they felt that they could participate and be a real part of the church. Before long the question was, "What shall *my* part in the church be?" and at this point the experience became closely related to the life of each young person.

These are examples of how art fits in with a regular church-school program. Art appreciation never stands alone. It reaches out and opens up new fields and new interests, and it makes what is already around us more vital and meaningful.

GREAT ART AND CHILDREN'S WORSHIP

Ways of Using Art as an Aid to Worship

Because beauty so often inspires worship, it is only natural that art be used to assist in creating an atmosphere for worship. There are many ways the teacher of children can use pictures as an aid to worship.

Many classrooms are set up so that there is a special section or corner of the room that is used for worship. On the whole it seems best to do this, so that worship may have the atmosphere of dignity and beauty which it deserves. Some churches are fortunate enough to have a children's chapel where worship may be held. But the majority of church schools use whatever rooms are available for the various departments. Often these rooms were designed for adult use.

"How shall I use art as an aid to worship for my department?" asked one superintendent, whose department met in a large room where the pictures were hung high, above cupboards which housed sewing materials.

We made a survey of the room, and found some good points. There was a lovely fireplace, over which hung a fine reproduction of Fra Angelico's "Flight into Egypt." Above the built-in cupboards, which were about six feet high and took up two sides of the room, hung well-framed, good colored reproductions of groups of Fra Angelico's "Angels Playing Instruments." Against the fourth wall, which was entirely covered by a blackboard, stood the piano.

Though it was fortunate that every one of the pictures was suitable for children, it was also true that they were all hung too high and were therefore probably not even noticed by the children.

There didn't seem to be a single section of wall space against which one could develop a background for worship. Certainly it was not inspiring to look at cupboards or a blackboard while worshipping. Even the yawning blankness of the fireplace was unpromising. But the fireplace side of the room seemed most likely to lend itself to a worship center.

The department superintendent and the teachers were at a loss to know how to solve the problem. One teacher remembered that the mother of one of her boys was a substitute teacher of art subjects in the city schools.

"Maybe Mrs. Winters would have some suggestions," she said.

METHODS OF USING ART IN TEACHING CHILDREN

And Mrs. Winters did, after studying the situation carefully.

"Have you a movable screen or blackboard just about the height of this mantelpiece?" she asked.

When a blackboard was found, she suggested making a blue curtain of soft coarse material which draped attractively. She explained that this curtain would be long enough to reach from the floor to the top of the blackboard, plus one foot to allow for hanging it over the top of the blackboard. It should be wide enough to be nearly twice the width of the blackboard. It could then be gathered onto a pole, which was put through the top of the curtain, and then hung over the blackboard, covering it completely. No hooks or other fasteners would be needed because the weight of the pole, hanging over the back side of the blackboard, would balance the curtain and hold it in place.

The effect was pleasing, and the simple arrangement could be taken down every Sunday. Against this curtain the teachers placed an end table, which served as the children's altar.

"What shall we have on our altar?" the superintendent asked the children.

Suggestions came fast.

"Flowers."

"Candles—two of them with a picture in between them."

"We could have a different picture every Sunday."

"We could have an open Bible between the candles sometimes."

And so it developed that nearly every Sunday there was a different altar arrangement. The pictures above the high cupboards and fireplace were taken down and used one at a time in the worship center. A table easel solved the problem of support for the picture or Bible.

Probably the most difficult problem comes in trying to create a worshipful atmosphere in a room like a dining room or gymnasium. Here is how one junior department, meeting in a dining room, solved the problem.

No pictures could be hung on the high walls. There was nothing at which the children might look and find any inspiration while they worshiped. The idea was conceived of making a screen to serve as a background for worship. Soon the entire department was talking about it, and a special fund was started at the suggestion of the children. The

GREAT ART AND CHILDREN'S WORSHIP

children could contribute something whenever they wished, since they wanted to pay for the screen themselves. One of the teachers, an art teacher in the public schools, offered to design the screen. It was made in three panels, with the center panel six feet high and the side panels five feet. These panels were shaped like Gothic arches. Over the wood framework was stretched a fine-quality burlap dyed a rich blue. The art teacher outlined in paint a few lines to suggest stone construction and create the illusion of Gothic arches.

The improvised altar with its two candles and open Bible was placed against the center panel. A picture, chosen with special care, was always hung above the altar to enhance the worship. This room, seemingly impossible for worship, was changed so that a portion of it became a place of true beauty where reverence and worship came very naturally.

How to Choose Pictures That Will Aid Worship

1. Be sure the picture is suitable for your age group. Apply the tests outlined in Chapter II to make sure of this.

2. Choose your picture to fit the theme of your lesson if possible. For instance, if your theme is "Helpfulness in the Home," it is more to the point to have a picture such as "Getting Ready for School" by Chardin or "Young Mother Sewing" by Mary Cassatt to use in both discussion and worship than to have a landscape, though a landscape might be definitely all right for use with a general worship service. If you are going to draw any attention to the picture by discussing it or telling a story about it, then surely you will want a picture suitable to the theme of worship.

But sometimes your worship service will be planned around a more general topic, such as "Being Joyful," or perhaps it will be impossible to find a picture suitable to the theme. You then have a large selection of pictures of general type, such as landscapes depicting the appropriate season of the year, or lovely things such as Carpaccio's "Angel with a Lute," a beautiful madonna and child, or "The Singing Gallery" by Luca della Robbia. It is not always necessary to say something about the picture. It is enough just to have it there, lending beauty to the worship, speaking for itself.

3. You need not have a different picture each Sunday. In fact, it is a

METHODS OF USING ART IN TEACHING CHILDREN

good idea to keep a picture up for several Sundays, so that the children may become acquainted with it and come to feel it is a friend. Good pictures can be lifetime companions that grow with the years. Better to use a few very good pictures for worship than so large a number that the children do not remember any of them.

4. Choose inspiring pictures. This is important. The picture should be of the finest art, worthy of a place in the worship service. There is no place here for cheap, gaudy prints or mediocre art. Nothing but the best should be used.

5. Never use more than one picture at a time in a worship service. There is no exception to this rule. To use more than one picture for worship background would scatter the child's attention and detract from the worship. Worship is not study, it is not discussion—though these may grow out of worship or even be a part of it. Worship is a special thing that must be treated in a special way.

6. Be sure to have a print large enough for the children in the back row to see plainly. Hang it carefully, on a level that all may see. It should be well lighted. If necessary, you can make a "spotlight" from a reading lamp.

How to Use Art as Illustrative Material

Every teacher knows that a child learns much more swiftly and thoroughly if he has an opportunity to learn through pictures as well as through discussion and reading. Illustrative pictures make historical events and personages seem more real and less far away in point of time. One of the earliest literary delights of a young child is poring over picture books and asking innumerable questions. Present a young child with a book, and he asks eagerly, "Are there any pictures in it?" There is no need to build up a case for the use of pictures in teaching children. Every teacher knows their value. What the teacher wants to know is what is available.

There are far more biblical subjects treated in the field of really fine art than is perhaps realized. In looking through art books and catalogues you will discover that many of the old masters of painting used biblical subjects.

For example, Rembrandt was especially interested in the Bible as a

GREAT ART AND CHILDREN'S WORSHIP

source for subject matter for his paintings and etchings. Go through any good illustrated book on Rembrandt and you will be amazed at the literally hundreds of biblical subjects. Rembrandt was moved by the compassion of Jesus for suffering humanity, and he pictured such scenes over and over again. He actually lived in the Jewish section of Amsterdam for many years so that he could study and know the Jews there. No great master, before or after Rembrandt, has given us such a wealth of biblical illustrations in art which is at the same time truly great.

There are others, of course. Fra Angelico pictured such beautiful scenes as "The Flight into Egypt," "The Entry into Jerusalem," and "Christ Washing the Feet of the Apostles." His pictures have a simple, childlike quality that quickly appeals to young children.

Then there is the great Masaccio, who gave to Italian Renaissance art a three-dimensional quality, so that the figures were no longer flat against unreal backgrounds but seemed able to walk about and breathe. "Peter Baptizing" and "The Tribute Money" are wonderful pictures, telling their stories sincerely in vibrant, glorious colors.

"But the pictures you mention have certain drawbacks," you may say. "How do you get around the fact that the figures and settings in Rembrandt's paintings and etchings are definitely Dutch instead of Palestinian?"

Give a child an opportunity to draw or paint a biblical subject, and what does he do? He has never been to Palestine, nor has he more acquaintance with Oriental dress than what he has seen pictured. So his work will not be historically accurate as to costumes and background. He may even do the thing in "modern dress." That is what the great masters of art did. Their knowledge was limited because they seldom traveled. But they told their story so that we may understand it. Explain this to the children, and they will readily understand. In fact, the child will probably see no need to apologize for Rembrandt's having used the background of his day for biblical subjects.

If you are looking for pictures to illustrate a unit on the history and development of the Christian Church, you can discover a rich source of material. You will find the beginnings of Christian art in the frescoes of the catacombs. Then you have early Byzantine Art and the Middle

METHODS OF USING ART IN TEACHING CHILDREN

Ages with the work of the monks who illustrated religious manuscripts and the building of great cathedrals. Remember that for many centuries art was the handmaiden of the Christian Church. It was the Church that encouraged art through her beautiful places of worship, stained-glass windows, and the great paintings of the Italian Renaissance, which are almost entirely religious in subject. It was not until the late Renaissance that painters thought seriously of using secular subjects.

Or suppose your intermediates are discussing a unit on the major prophets. No better illustrative material could be provided than Michelangelo's paintings of the prophets in the Sistine Chapel. This great artist brings out the essential character of each prophet in a way that one can never forget. To analyze and study these magnificent paintings along with the discussion of each prophet would add vastly to the interest and value of the study.

How to Use Art to Stimulate Discussion

Not all great religious art is biblical in subject matter. There are innumerable valuable works on familiar, everyday subjects. These pictures can frequently be used to stimulate discussion.

For example, a teacher in the junior department might want to start a discussion about "Giving Thanks to God." One way could be to show a picture like Chardin's "The Blessing," or Millet's "Angelus," or a lovely landscape. Each of these would have a different approach to the idea of expressing gratitude to God for his gifts. The choice of picture would depend on what emphasis was to be given. As the children studied the picture and discussed the ideas in it as related to their own lives, they would venture into new areas of experience. Pictures can be used to help children begin where they are by depicting a familiar experience and then to lead them out into new thought and expression. As the child asks questions about the picture, the teacher can open new doors of experience by further discussion.

The Purely Illustrative Picture

We have been speaking of pictures of high enough quality to use in worship and for enrichment of curriculum. There are other pictures which might be classified as illustrative. These include the wealth of

GREAT ART AND CHILDREN'S WORSHIP

photographs and the work of artists who, though their art does not measure up in greatness to that of artists previously mentioned, nevertheless produced an enormous amount of work which is historically accurate and gives information on Palestinian clothing, homes, and countryside. Such men as Plockhurst and Copping gave faithful, careful reproductions of biblical life in Palestine. These have their place in church-school teaching as sources of definite information about costumes and homes, or perhaps to give an idea of how a person or event in the Bible might have appeared through the eyes of an artist striving for realism. They cannot be considered in a class with the work of such men as Rembrandt, Michelangelo, Chardin, or others such as are represented in the programs which comprise the second half of this book, because their art does not measure up in tests of composition, color, drawing, and other technical requirements which serve to convey an emotional tone as well as facts. Nevertheless, for certain types of information, these pictures are useful.

CHAPTER IV

PUTTING ART TO WORK IN YOUR CLASS

AS YOU CONTINUE TO USE PRINTS OF ART MASTERPIECES IN YOUR CLASS, you will gradually collect enough that you will recognize the need for some system of separating them into divisions on subjects useful for various teaching situations and for worship.

You will want to divide your prints into pictures that have biblical subjects; pictures on social subjects such as the home, other children, or pictures of people doing things; landscapes and other nature subjects. For use in worship and group work you should have large, fine prints, colored if possible. About the only occasion you will have to use small prints will be in class study where the pictures can be passed around. But even then, it is better to use prints as large as it is possible to get.

How to Mount and Catalogue the Pictures

All but the heaviest pictures should be mounted, either on heavy construction paper of a neutral shade such as brown or gray, or on a cream-colored cardboard mat. For pictures to be used for worship or more or less permanent display, use the mat, because it is stiffer.

On the back of each mounted picture mark plainly the title, full name of artist, nationality or school, and date of the picture or, if this is not available, the dates of the artist. It may be of help if you put the name of the museum or collection where the original is found. Thus, on the back of one picture you might have the following:

“The Laundry” by Edouard Manet
French, 1832-1883
Bignou Gallery, N. Y.

GREAT ART AND CHILDREN'S WORSHIP

You will want to separate your pictures into those on Old Testament subjects and those on New Testament subjects. Each of these may be further divided into such categories as "Early Narrative," "The Prophets," "The Life of Christ," "The Early Christian Church," and other subdivisions which the pictures themselves may suggest. Then you will want "Nature Pictures," "Children's Activities," "Architecture," "Stained Glass," etc. The divisions of your file will depend pretty much on what pictures you have.

Where to Find Pictures for Your Files

Naturally you will want to secure as many good pictures for your file without cost as you possibly can. Magazines will yield many fine colored prints. *Life* occasionally runs a series of excellent prints. Some of the women's magazines carry prints now and then. You, the children, and other people interested in children and in art will need to be on the watch constantly for prints.

Art magazines are of course the best periodical source for pictures. Secondhand bookstores usually have a stock of older issues of art magazines which may be secured for a small sum. If you are lucky enough to find copies of the old *International Studio*, you will find them a rich source for pictures. The more you hunt in secondhand bookstores for pictures, the more fascinated you will become with all the possibilities.

You can secure prints from the various art museums in our country at a low cost. Practically every museum publishes prints of some of its collection of paintings and sculpture. You will want to secure catalogues or lists of available prints from the National Gallery of Art, Washington, D. C., the Metropolitan Museum of Art, New York, and the Art Institute of Chicago. There are many other fine museums, and you will perhaps be able to find out about them through catalogues in your library.

Probably the best place to buy prints is your denominational supply house or a local art store, since you can get pictures from various publishers from this one source. It might be well to give your retail dealer the names of the publishers of the prints you want. The names

PUTTING ART TO WORK IN YOUR CLASS

and addresses of publishers are given in the appendix for those who may not have access to a retail dealer.

Other Methods of Showing Reproductions

The use of religious art is by no means limited to displaying pictures which your department owns. It is often possible to borrow or rent pictures and slides. Most public libraries of any size maintain a picture file and will be glad to lend them on your library card.

The Metropolitan Museum of Art, New York, has a loan collection of beautiful, large color reproductions of paintings. There is a registration fee for all living outside the city of New York, but as many as fifty pictures may be borrowed for this one fee for two weeks. Your department might go in with one or two other departments of the church school, dividing the expense. The plan is subject to change, so for latest details write The Metropolitan Museum of Art, School Service, Fifth Avenue at 82nd Street, New York City.

Colored slides can also be used to supplement prints. If your church does not own a machine for showing slides, you can probably borrow or rent one from a neighboring church or school. Your public library may have one to lend or rent. Many public libraries have colored slides of reproductions of great masterpieces of art. Many art museums rent slides, but you must expect to pay the transportation fee. With these slides interpretative material which gives the historical background of the pictures and sometimes even stories about them can usually be procured.

An excellent place to purchase or rent slides is your denominational supply house. The price averages about the same as for colored prints.

Slides are ordinarily not practical to use in worship because they require a darkened room. But you can use them for group study and discussion. For example, at Christmas time a department might enjoy seeing a series of five masterpieces of the Christmas story. Slides could be used and discussed at the time they are shown. You would of course have all materials and information firmly in mind so that you could ask your questions without the lights.

GREAT ART AND CHILDREN'S WORSHIP

How to Display Pictures

For group work perhaps the easel is the most satisfactory method for displaying pictures. This may stand either on a table or on the floor. Anyone who is handy with tools can make a simple easel. Be sure that the ledge on which the picture will rest is wide enough.

For use with worship services it is effective to display the picture on a screen or a triptych if one is used as a background for worship. The pictures can be fastened to the screen by means of a device which has a clip to hold the picture, and a tack-like pin which fastens this to the screen. You can secure these fasteners at a stationery store.

For wall pictures you will want to use simple frames. Here again you must avoid using too many pictures, so make your selection carefully. Hang the pictures low enough that the children can see them without difficulty. Be sure that each picture is in a well-lighted place. A poorly lighted picture might just as well not be there. Some people like to change the pictures in the department every so often. If you wish to do this, you can make one frame for several pictures by fixing it so that you can slip pictures in and out easily.

An Art Display in Your Classroom

Perhaps you have never thought there was need for an art museum or display corner. This is a place where things of beauty related to the program can be displayed and where art work which the children have made can also be shown.

Perhaps there is a table and screen which can be placed in a prominent place in your room for the museum display. The pictures can be hung on the screen. The table, set in front of the screen, can be used for displaying art work. Shelves are useful, if the materials put on them can be seen easily.

There is undoubtedly some place in your classroom which can be made more attractive by an art museum and where not only your children but others may come to see, learn, and appreciate the use of art in the church school.

You might have a "corner of beauty" in your museum. We know one teacher who always has such a spot of beauty in her room. Against a tasteful blue background may be arranged a bowl of blossoms, autumn

PUTTING ART TO WORK IN YOUR CLASS

leaves, or evergreen. On other Sundays one great picture, often appropriate to the season, is displayed on an easel. Masaccio's "Tribute Money," Leonardo da Vinci's "Madonna of the Sack," and Michelangelo's "Jeremiah" are some of the pictures that might be used in such a display. We suggest using these pictures one at a time, rather than putting up several.

One large public art gallery has such a display known as the "Masterpiece of the Month." Every month a new picture is placed in the same space and people have learned to look for the painting or art object. Perhaps appropriate prints and framed pictures for a display like this in your department can be secured. It is a wonderful way to acquaint youth with great works of art. Stories and explanations of the picture displayed can be used to make the picture more meaningful.

An instructive exhibit of pictures is one way of using this plan. This would be a series of great masterpieces chosen to illustrate some phase of Christian teaching. For example, the intermediate department might be having a unit of study on the prophets. Prints could be secured of the prophets which Michelangelo painted as frescoes in the Sistine Chapel. In connection with each picture a typewritten card or sheet could be displayed pointing out the individual characteristics of each prophet as the artist portrayed them. The children could write the explanation to go with each picture. Such a piece of work would add greatly to the class study as well as contribute something of value that the whole church could enjoy. Other units easily illustrated by the work of great artists might be "The Christmas Story," "The Teachings of Jesus," "Old Testament Stories," "Some Great Churches of the World," a nature and landscape series called "God's Beautiful World," or a social series like "Where Does the Church Need to Help?" You can think of many others.

This is only a part of what the classroom museum can do. The other part is of great importance. Children like to work with clay, puppets, paint, or some art medium in projects which carry out the ideas of the subject under discussion. The juniors in one church made clay figurines, costumed correctly, as part of their work on "How Our Church Grew." The children were interested in how the early Christians worshiped in the catacombs. From sturdy boxes they fashioned a long narrow catacomb section. On the side walls they copied some of the frescoes and

GREAT ART AND CHILDREN'S WORSHIP

symbols which have been attributed to this period. They constructed a simple altar such as might have been used during that period of history. They molded a dozen figures from clay, and the girls made tunics and clothing copied from illustrations of costumes. This art project was a very integral part of the curriculum, and it took many weeks to complete it. After it was finished, it was only natural that it should be displayed so that everyone could enjoy it and share the information which its making had brought the juniors. Cards were carefully typed to go with the display and interpret it.

Juniors interested in "Homes of Long Ago" can contribute to the museum little clay Oriental lamps, pottery, and cooking utensils such as were used in Hebrew homes. Older children can make copies of manuscripts such as the monks made, or models of Palestinian homes. Puppets are being used increasingly as a part of the church-school curriculum.

All these are examples of the many ways that creative art can be used in the church school. Invite the entire church school to see the completed work so that all may see and learn. The museum display will prove an incentive for careful work as well as give an opportunity for sharing.

A departmental art museum, or corner, can serve at least two ends—inspiration and instruction. Sometimes, in fact quite often, the displays will both inspire and teach. It will be possible at times to have both a "Masterpiece of the Month" or a "Corner of Beauty" and a practical instructive display of work accomplished by the youth. Change the exhibit frequently; keep it in a prominent place; and encourage all to participate.

EXAMPLES OF PROGRAMS

THE PLANS WHICH FOLLOW ARE EXAMPLES TO SERVE AS GUIDES RATHER than set programs to be presented. The creative teacher will select only what is appropriate and then mold it to suit the interests and needs of the particular group.

The resource material in each program is not intended to be used in its present form to substitute for a story for the children, and there is more material included in each section than can be used. Exercise judgment in selecting what will best meet the needs of your group and then become so familiar with it that you can present it in your own words. Occasionally it is interesting to let the children present the information in the resource material in the form of brief reports.

The questions also are intended only as suggestions. Modify and add to them as you see the direction the group discussion is taking. Notice the lines of interest the children take and follow them rather than arbitrarily go through the list of questions in the program.

Watch for developments which will lead the children into fuller creative experiences. They may wish to collect pictures and have their own portfolios. It may be well to give each child a print of the picture under discussion, so that he may include it in his collection. Some children may also wish to write about these pictures or about ideas which spring from them. Others may be prompted to paint or draw.

Sources have been listed for each picture, but because of the unreliability of the print market certain of the large colored prints may become unavailable. Alternative sources for securing smaller individual prints at slight cost and other ways of procuring large prints are given in the appendix.

Each program has been adopted to fit in with the general theme of the series. If you are going to use a program as a single unit apart from the series, you may wish to give it a somewhat different emphasis.

LET US PRAISE GOD WITH PAINTING

The Madonna of Humility—*Fra Angelico*

THE PURPOSE OF THIS FIRST SESSION IS TO HELP THE CHILDREN discover the beauty of art that is around them—perhaps in their own church building—and to begin to see that art can enrich life spiritually. Fra Angelico has been selected for this study because both his work and his life were entirely and devotedly Christian. Though he lived hundreds of years ago, he has an interpretation of beauty for us today, told so simply through his paintings that children understand it almost more easily than adults. “The Madonna of Humility” is appropriate for this program because, whether or not the group makes a careful study of the picture, it can be a colorful, dignified center for discussion and worship.

Resource Material

Over six hundred years ago there were many men who realized that talent could be used for God. Some of them were very devout and wanted to do good for God through the Church. Instead of just giving part of their lives to the Church, some gave their talents too. Others gave their lives but had no talents to give. Many gave their talents, and painted gladly for God and for his Church, but lived as they pleased. And so when we find a man like Fra Angelico (frä än-jě'lě-kō), who gave both his life and his talent to God through the Church, we are especially grateful and can never forget him.

Fra Angelico lived from 1387 to 1455, in the early days of the Renaissance. His real name was Giovanni da Fiesole, but he was so gentle and kind that his companions called him “Fra Angelico,” which means “Angel Brother.” It is said that he never took up his brush without first praying that God would bless him and help him, and that he painted

GREAT ART AND CHILDREN'S WORSHIP

Jesus and his mother only while on his knees in an attitude of prayer. He was of all the painters of the Renaissance the most sincerely religious.

The monastery of San Marco was in ruins when in 1430 Cosimo de Medici paid for the needed repairs so that the good work of the Dominican brothers might continue. Fra Angelico, who was one of the monks, was chosen to decorate the walls of the monastery with pictures. These paintings, which were done on the walls when the plaster was wet, are called frescoes. As a youth Fra Angelico had been a very fine illuminator of manuscripts, and we can see the influence of this early work on the frescoes in their clear, strong colors, the use of gold, and the very fine detail.

Truly Fra Angelico gave his whole life to the service of God and of men. And for all these hundreds of years, men, women, and children have enjoyed his beautiful paintings.

"The Madonna of Humility," which he painted on a piece of wood 18½ inches wide and 24½ inches long, now hangs in the National Gallery of Art, Washington, D.C. If you look carefully at a copy of it you will soon discover how wonderfully the artist revealed his devotion. See how grateful Mary, the mother of Jesus, is for her child. Do you not feel that she will care for him very tenderly? Jesus is not a tiny baby in the picture, but one who is perhaps old enough to walk. Fra Angelico has placed a lovely blue robe on Mary. The old artists always used a blue robe for Mary, since blue was the color chosen to symbolize heavenly purity. But see how Fra Angelico has lined this robe in a golden yellow and has put a beautiful gold border all around it. Notice the rich red dress with the heavy gold band around the neck and sleeves. There is even a gold star on Mary's right shoulder, to remind us of heaven. Two golden-haired angels, richly dressed in blue, hold up the wonderfully embroidered tapestry which forms the background of the picture.

It is as if Fra Angelico said, "See, nothing is too beautiful or too splendid for this scene of Mary and her child. I shall use the richest colors, the finest gold, the most careful work I can do, so that anyone who looks at this will see that Mary and her child are very, very im-

LET US PRAISE GOD WITH PAINTING

portant." We can imagine the loving care with which Fra Angelico painted each detail of the gold border and how carefully he mixed his paints to get just the right shade of heavenly blue.

Suggestions for Group Discussion

The teacher should place a copy of "The Madonna of Humility" on an easel where all may see it easily. Group conversation may be stimulated by introducing some of the questions which follow. Questions from the children should be encouraged. Use the resource material as needed to answer questions and fill in background. One or two of the children might give brief sketches of Fra Angelico's life and work which they have compiled from material found in the children's department of their public library. But remember that the facts about Fra Angelico are not nearly so important as the idea that in him we find one of many, many artists who dedicated their lives and talents to God and the Church.

This painting helps us to worship because it creates an atmosphere of reverence in which our thinking is more easily directed to God. It also forms a symbol—something concrete that we can see, which reminds us of certain events of our Christian history and of qualities of our faith. To illustrate: "The Madonna of Humility" helps create an atmosphere of worship because its mood is one of prayer, quietness, and dignity. Historically it reminds us of the tender care of Mary, the mother of Jesus, for her child and of the high regard the Christian Church has for this child of Bethlehem. It reminds us of something else, too. There must have been a number of artists who felt that this and other religious subjects were important enough to paint reverently and beautifully, and we cannot but be thankful for what they have left us.

Group discussion may perhaps be stimulated as follows:

"See if you can make a list of some of the beautiful things in our church building which you find help you worship or make you think of God. Perhaps you will want to enlarge this list to include some of the art in our city. Why do you suppose artists such as painters, carvers of wood, sculptors, and stained-glass window artists, have been employed for hundreds of years to make church buildings more lovely?"

Develop the idea that since the church building has been thought of

GREAT ART AND CHILDREN'S WORSHIP

as the place where people come to worship God and to think about him, it is only natural that they should want to make it as beautiful as possible, so that it will be worthy as a place for worship and will remind them of the life of Jesus and the history of their church.

"What are some of the beautiful things that you feel especially thankful for? Why?"

"Suppose that you were an artist. Can you think of some ideas or subjects you would want to paint that might help others worship God?" Talk about some of these subjects and why they might bring people closer to God.

Worship Service

QUIET MUSIC

CALL TO WORSHIP

Leader: Worship the Lord in the beauty of holiness.

Response: We will worship God with our whole hearts.

HYMN: "For the Beauty of the Earth."

SCRIPTURE READING: Give unto the Lord O ye mighty, give unto the Lord glory and strength. Give unto the Lord the glory due unto his name; worship the Lord in the beauty of holiness. . . . And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it. . . . Give unto the Lord the glory due unto his name: bring an offering and come before him: worship the Lord in the beauty of holiness.¹

MEDITATION: Today we have been thinking of how a beautiful painting helps us worship. We have talked of how beautiful music, lovely windows and helpful symbols make us think of God. Worship has been the inspiration of many artists and has made them want to paint great religious pictures or build beautiful cathedrals. Let us have eyes that see the beauty around us and let us try to understand the meaning of these gifts of loveliness.

PRAYER: Our Father, we thank thee for the gifts of beauty which men

¹ Ps. 29:1-2; Ps. 19:17; I Chr. 16:29.

LET US PRAISE GOD WITH PAINTING

have created. We are glad that these artists have shared their talents through their paintings and works of art to help us worship. Open our eyes that we may look for beauty everywhere; and open our hearts that when we find it, it may help us think good thoughts and do good deeds. Make us aware of opportunities to share loveliness with others in our homes and among our friends. Amen.

HYMN: "God, Who Touchest Earth with Beauty," or "All Things Praise Thee, Lord Most High."

LET US PRAISE GOD WITH SCULPTURE

The Singing Gallery—*Luca della Robbia*

THE SINGING GALLERY BY LUCA DELLA ROBBIA HAS BEEN REPRODUCED not only in prints, but also in very lovely glazed terra cotta plaque form. Before you decide to use only a print, try to find a plaque of one of the panels of this gallery. The two end panels of the singing gallery are often reproduced in this form, with blue background and the figures in white, standing out in relief. It is only natural that sculpture should be enjoyed more when reproduced in its original three dimensional form. Ask members of your congregation who have traveled in Europe or an art teacher to help you find this plaque. Along with it you may use your print so that the children can see the entire gallery.

For the discussion part of the session place the plaque or print on an easel at the level of the children's eyes. As the group gathers, let them come close to examine it. Encourage them to talk informally among themselves about the work and to ask questions. Do not attempt to answer their questions in detail but suggest that they save them for group conversation.

Resource Material

Little is known about Luca della Robbia (lōō'kā dēl'lā rōb'byā). There were several members of his family who were sculptors. The times in which he lived were very stormy and far from pleasant politically. But through it all Luca kept a serene sense of beauty and truth, for he was able to give us one of the most joyous pieces of work ever done by a sculptor.

The singing gallery was done in the years 1431-38. A singing gallery, or cantoria, is a little balcony or gallery in a church or cathedral from which a small choir may sing. For 250 years this gallery was a part of

LET US PRAISE GOD WITH SCULPTURE

the great cathedral of Florence, Italy, and we may be sure many boys' choirs sang from it.

The theme of the gallery, which is beautifully sculptured in marble, is taken from the 150th psalm. Each panel should be carefully studied and the names of the various instruments the children are playing noted. The order of the sculptured reliefs from left to right of the front upper panel of the gallery is:

1. Trumpeters: Long and short trumpets are played by older boys. Four children in front dance and play.

2. Players on the psaltery: Three standing in the foreground are singing and playing. Notice the two *putti* (little boys) sitting down and singing.

3. Players on the cithara: Six maidens, a boy, and two *putti*. Two play the cithara and sing. Instruments have five strings each and are decorated with carvings of human heads.

4. The drummers: Such a happy scene! The drummers beat their time and little boys play a bit mischievously, hiding so that only their heads are peeking out at the side.

In the lower panels the order is:

1. The choral dancers: Six boys and a girl in a circle, with hands joined, singing and dancing.

2. Players on the organ and harp: The center figure, seated, plays a primitive organ. His left hand operates the bellows. The stringed instruments consist of a small lyre and a mandolin (cithara).

3. The tambourine players: Seven children, five of whom play the instruments.

4. The cymbal players: Full of movement. The children are very active and are enjoying their high-sounding cymbals.

The two end panels, which are especially lovely, are adequately described in the story given with the worship service.

The singing gallery was placed in the cathedral, high up in a dimly lighted position, where it remained until 1688. At that time it was torn down and replaced by a larger wooden gallery to accommodate more singers. Strangely enough, the panels were left forgotten for nearly two hundred years in a storeroom. It was not until 1870 that it was decided

GREAT ART AND CHILDREN'S WORSHIP

they should be put together and the artist's conception of the gallery was restored. Old documents and records were used as a guide in doing this.

Today the gallery is in the Cathedral Museum, where it is placed in a well-lighted position near to the observer.

If the informal conversation or discussion is held in a different place from the worship, the children may wish to form themselves into a processional and march singing to their place of worship. The children will probably want to use the plaque or picture of the singing gallery for a background to worship.

Suggestions for Group Discussion

As soon as enough of the children are present to start the session, the teacher may encourage any children who have asked questions previously to repeat their questions to the group. Some of the questions can be answered by the children themselves. Others will have to be answered by the teacher. Children of intermediate or even junior age can be responsible for the resource material, and certain ones may be asked to study this information in advance. They may also be encouraged to supplement this with other information.

If the children have no questions and display little curiosity, the teacher can get them started by asking a few questions such as the following:

"What are some of the things you do when you feel very happy? How many like to sing? Singing seems to be chiefly for happy people, and when you sing, even though you may not feel happy at the start, you soon catch a feeling of joy. What are the boys in this sculpture doing? Who do you think these boys are? What makes you think it is a church choir? Why is singing a good way to give praise and thanksgiving to God?"

Mention some singers of long ago—the psalmists. Develop the idea that music and song have always been a part of man's religious life. Luca della Robbia must have known and believed this, for he certainly caught the spirit of joyous praise.

LET US PRAISE GOD WITH SCULPTURE

Worship Service

CALL TO WORSHIP: Rejoice in the Lord always:
And again I say, Rejoice!

HYMN: "Joyful, Joyful, We Adore Thee."

RESPONSIVE READING

Leader: Make a joyful noise unto the Lord, all ye lands.

Response: Serve the Lord with gladness: come before his presence with singing.

Leader: Know ye that the Lord he is God; it is he that hath made us, and not we ourselves; we are his people and the sheep of his pasture.

Response: Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.

Unison: For the Lord is good; his mercy is everlasting; and his truth endureth to all generations.

HYMN: "Saviour, Blessed Saviour."

LITANY OF PRAYER

Leader: For the joy that surrounded thy birth,

Response: Thanks be to thee, O Lord.

Leader: For the lightheartedness of thy childhood,

Response: Thanks be to thee, O Lord.

Leader: For the deeper joys of thy manhood,

Response: Thanks be to thee, O Lord.

Leader: For thy calm in the face of difficulty and danger,

Response: Thanks be to thee, O Lord.

Leader: For thy joy in all the good things of life,

Response: Thanks be to thee, O Lord.

Leader: For thy sharing of our common joys,

Response: Thanks be to thee, O Lord.

Unison: Praise the Lord, O my soul,

And forget not all his benefits.

Praise the Lord, O my soul,

And all that is within me, praise his holy name. Amen.

GREAT ART AND CHILDREN'S WORSHIP

STORY: "Luca della Robbia's Singing Gallery."

HYMN: "With Hearts and Voices Singing."

LUCA DELLA ROBBIA'S SINGING GALLERY

The November light was fading fast, and it was only by looking a second time that one could see a small boy in the corner of the studio, working close to the window, eager to catch the last rays of daylight.

"Come, my Luca, it is late and supper is ready," called his mother.

"Just a moment more, Mother. Soon it will be dark, and it is not so easy to work by candlelight."

Although Luca was no more than twelve years old, he was engaged in making a beautiful metal bowl, for he was already well advanced in the art of the goldsmith. Luca could not only work in gold, but he also enjoyed working with marble, and often under his skillful chisel a block of marble became the head of a boy. He was eager to finish the bowl, so that he could return to his work on a marble bust that he had begun some time earlier.

At the supper table Luca discussed with his parents the beautiful cathedral which was the pride of his native city, Florence.

"Now that Brunelleschi has found a way to place a dome over the cathedral, we shall soon see many artists at work painting and sculpturing, for it must be the most beautiful in all Italy," said Luca's father.

"There will be much to do," said Luca. "How I wish I were old enough to help!"

"Perhaps you can, if you keep up your hard work and study," said his mother.

That very night after Luca had helped his mother with the dishes, he lit a candle and carried it over to the corner of the little studio where he had been working earlier in the day. The soft rays of the light showed that very soon the block of marble was to become the head of a boy, laughing and happy as the boy who worked with the chisel. On and on the boy worked, and as it grew cold, he tried to warm himself by putting his feet into a basket of shavings. Soon the candle burned too low for further work and, sputtering, went out. With a sigh, Luca laid down his chisel, and went to his little room to go to bed. The moon shone brightly,

LET US PRAISE GOD WITH SCULPTURE

and he stood looking out the window. The great dome of the cathedral could be plainly seen.

"Perhaps I *shall* be able to help make our beloved cathedral the most magnificent in all Italy," he thought.

And as he fell asleep, the words of the psalm that he had learned to sing as a very small boy in the cathedral choir kept going through his mind: "Praise ye the Lord. Praise God in his sanctuary. . . ."

"That is right," thought Luca. "We must praise God in his sanctuary."

It was eighteen years later, and instead of a boy, a young man was working in the same studio. It was Luca della Robbia, and his chisel had been busy all the years. Instead of a small block of marble, he was working with a very large block, and before him was a great cartoon, or life-size sketch of what appeared to be a frieze of children, singing, dancing, and playing musical instruments. Luca's dream had come true! He had been commissioned to make a marble choir gallery for the great cathedral.

Music-loving Luca had chosen for his theme the psalm which he had learned to sing in the choir as a boy, and on the marble was to be inscribed in Latin its words:

Praise ye the Lord.
Praise God in his sanctuary:
Praise him in the firmament of his power.
Praise him for his mighty acts;
Praise him according to his excellent greatness.
Praise him with the sound of the trumpet;
Praise him with the psaltery and harp.
Praise him with the timbrel and dance:
Praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let everything that hath breath praise the Lord.
Praise ye the Lord.

For seven long years Luca worked at his marble, and under his magic chisel the cantoria came to life with the happy children. There were two rows of four panels in front, and at each end there was a panel. One end

GREAT ART AND CHILDREN'S WORSHIP

panel was a group of seven boys singing from a chorale. One of the boys was beating time with his hand, and another with his foot. All seven seemed to be singing with great seriousness, just as Luca had sung when he was a boy. The other end panel was full of joy, for the singing boys had their arms over each other's shoulders and read their music from a scroll. Luca had "Alleluia," which means "Praise ye the Lord" inscribed on these two panels.

In the top row, beginning at the left, Luca followed the same order as the psalm which he illustrated. The panels include: the trumpeters, the players on the psaltery, players on the cithara, and the drummers. In the bottom row, from left to right are the choral dancers, players on the organ and harp, the tambourine players, and the cymbal players.

How happy and full of life are these children! We forget they are marble and almost hear their joyous singing as they make their music to the praise of God. This band of children reverently yet joyously sing their praises. The children's cheeks are puffed as they play their instruments, while the throat muscles of those who sing can be plainly seen. Today, if you go to the Cathedral Museum—for long ago the gallery was taken down from its poorly lighted position in the cathedral—you can see Luca della Robbia's singing boys. You too will agree with the traveler who calls the cantoria "frozen music," and who says that as long as you look at it, the sense of sweet, happy sound never leaves you.

LET US PRAISE GOD WITH STAINED-GLASS WINDOWS

A Window in Your Own Church

IF YOU HAVE STAINED-GLASS WINDOWS IN YOUR CHURCH, THEY CAN well be the point at which the discussion may start. If possible, take the children into the sanctuary, where they can see the windows. If it is not possible to do this, arrange for a meeting during the week when they can see the windows. You may have some very fine windows in other churches of your community that the children would enjoy. Also find out if there is a stained-glass studio in your city, and inquire if the children may go there. It will add a great deal to the children's interest and appreciation if such a visit can be made.

If it is not possible to visit a stained-glass studio, arrange to have some pictures of stained-glass windows on your browsing table together with Charles J. Connick's book *Adventures in Light and Color*. Perhaps your librarian can direct you to articles about stained glass.

For the discussion and group investigation as well as for the worship you will want as the center of attention a large colored print of a stained-glass window, if the group cannot meet where they can see a real window.

If possible, let the children find out how stained glass is made by visiting a stained-glass studio. If this visit is impossible, then let some of the children present the process to the group.

Resource Material

You will want to do some reading so that you will have a background of information and interest in the art of stained glass. This reading can be a delightful task, for the field is fascinating. We have already mentioned Charles J. Connick's superb and readable book *Adventures in Light and Color* (Random House, 1937). To read this book is to

GREAT ART AND CHILDREN'S WORSHIP

see windows with new understanding and come to an increasing understanding of how worship is stimulated by beauty. For understanding and appreciation of old glass read Hugh Arnold's *Stained Glass* (The Macmillan Co., 1926) and the sections describing the stained glass of Chartres Cathedral in Henry Adams' *Mont-Saint-Michel and Chartres* (Houghton Mifflin, 1913 or 1936 edition).

It is important to get the "feel" of early glass because modern glass is so different in comparison. This is because of the tendency to take short cuts in the process. However, this fault is being recognized, and efforts are now made to correct it, with the result that there are many splendid examples of stained glass in this country today.

Several things make the glass of the twelfth, thirteenth, and fourteenth centuries remarkable. In the first place, all the color was put into the glass when it was in a molten state. Thus, if one were to break a piece of "pot metal" glass, as it is sometimes called, one would see that the color is all the way through. This gave depth and richness of color. Then, since the glass was hand blown, it was uneven and often contained small air bubbles. This produced a sparkling effect, jewellike and gorgeous beyond description, as the light came through the various thicknesses. Features and modeling came about when a brown stain was discovered sometime before the fourteenth century. By using this, the artist could paint features and folds of garments on his figures. The glass was then baked in the kiln and the brown stain became an integral part of the glass. Still later, early in the fourteenth century, the use of silver nitrate was developed. This led to wonderful and varied color combinations, since the addition of silver nitrate to the "pot metal" produced varied effects, according to the original color. It was like blending the primary colors to get various other colors and shades.

The ancient glazier approached his work with the attitude of the true craftsman. He took great pride in it and considered it a high privilege. He was in close contact with the church and its teachings. Usually a patron or a group of patrons, such as a guild, gave money for the window. They worked with the glazier, who in turn consulted the clergy, and together they made plans for the window.

Modern glass is painted with a special kind of paint which is applied and then fired in huge kilns or ovens many times, until the paint becomes

LET US PRAISE GOD WITH STAINED-GLASS WINDOWS

a part of the glass. Like the ancient glazier, the modern artist first draws his small design of the window, and after he is satisfied with it, he enlarges it and makes two cartoons which are identical and exactly the same size as the window is to be. Every detail of plan and color is complete on these cartoons. One of these serves as a model, and the other is cut up like a picture puzzle, each color being a separate piece. If you examine a stained-glass window, you will see that the many pieces of colored glass are held together with lead. The lead serves to separate the colors, and this makes the window more striking and pleasing to look at in addition to strengthening the window against wind and rain.

Some modern windows are patterned after the ancient style and have flat figures and much symbolism. Others are more naturalistic and modern and seem like paintings on glass. It is a matter of opinion as to which is the better, but each can be enjoyed for its own worth. Children love the color, sparkle, and warmth of stained-glass windows. Their response is one of immediate interest and should be encouraged so that it will lead them further into an understanding and appreciation of how man has used the arts to make the church worshipful.

Suggestions for Group Discussion

Begin the discussion by asking, "Why do you suppose stained-glass windows have been put into churches for so many hundreds of years?"

Now have the children look at the window you are studying.

"Name the colors. Does the glass look painted or is the color dyed into the glass? What is the story the window tells?"

If there is time, find out the stories in the other windows in your church.

"Do the windows help you worship? How? Do the stories the windows depict remind you of some events told in the Bible or in church history? Imagine how drab the church would be if the light did not come through these colored windows and give warmth of color and sparkle! Perhaps you want to know how these windows are made. Find out all you can by examining them."

The children will soon discover that pieces of colored glass are put together like a picture puzzle and strips of lead hold the pieces together. Close observation may also show that in your windows it is only the

GREAT ART AND CHILDREN'S WORSHIP

features of the faces and the folds of the garments and perhaps a few very small details that are painted—all other areas of color appear to be pieces of solid-colored glass.

Worship Service

QUIET MUSIC

CALL TO WORSHIP

Leader: O come, let us worship and bow down, let us kneel before the Lord, our maker.

Response: I was glad when they said unto me, Let us go into the house of the Lord.

HYMN: "Praise to the Lord, the Almighty, the King of Creation!"

SCRIPTURE READING: Ps. 138.

MUSICAL INTERLUDE

PRAYER: Our Father, we thank thee for the beautiful lights and colors in stained-glass windows, that set our hearts to singing joyous praise. We thank thee too for these gifts of talent which artists have shared with us and with all the world. Help us to learn how to use our own talents to help thee make a more lovely, better world. Amen.

STORY: "The Bell Founder's Window."

HYMN: "Houses of Worship" or "For Man's Unceasing Quest for God."

THE BELL FOUNDER'S WINDOW

Peter watched the thick, gleaming red liquid glass as it boiled vigorously. He poked up the fire under the iron pot so that the flame burned more steadily. The master glazier paused thoughtfully when he came to the pot Peter was watching.

"Keep the fire steady, my boy. This glass is to be for the most beautiful colored window that has yet gone into York Cathedral."

"Who is giving the window this time?" asked Peter.

"Do you not know? It is the Lord Mayor himself, Richard Tunnoc," replied the master glazier.

LET US PRAISE GOD WITH STAINED-GLASS WINDOWS

"Why, he is also head of the Bell Founder's Guild that cast all the beautiful-sounding bells that ring the hour and call us to worship. This is indeed an important window," said Peter. "You can depend on me, sir, to keep the fire at an even temperature."

Peter fell to thinking, as he had often done of late, about how he wished he had gone into the bell foundry as an apprentice instead of the stained-glass studio. Peter was a thoughtful boy and took his church seriously. He was proud of the great cathedral in the city of York, England, where he had always lived. He sang in the boys' choir and was never happier than when he was singing some beautiful chant.

"Music can help people worship," Peter mused, as he watched the rich red molten glass catch the rays of the sun as it streamed through a near-by window. "Music and bells—they truly ring praises to God. I wish I had had a part in casting the bells of York. Every day, every hour, their beautiful music reminds people of God."

Just then the tester interrupted Peter's thoughts by dipping his long lead pipe into the pot to dip out a bit of glass. Then he blew into the pipe and the glass formed a shimmering red bubble.

"It's just right. Ah, it will be like the richest of rubies, this glass. I never saw the master blend his dyes more carefully. This will be the finest window we have yet made," said the tester.

When all the various colored glass had been blown and cut into sheets, the master glazier carefully supervised the cutting. The huge pattern, exactly the size that the window was to be, had been cut up, and all the pieces that were to be of red glass were assigned to the cutter Peter helped when he was not tending fires. Peter helped the cutter lay the pattern on the glass.

"I have never seen it more lovely," sighed Peter.

"Look how the sun falls on the tiny bumps and different thicknesses of glass and makes it like precious jewels," said the cutter. "I wonder what story this window will tell."

"They say it will tell us the story of the bells of York," said Peter. "I can hardly wait till it is finished."

Several days later, when all the parts to the window were cut out, every workman and apprentice in the studio gathered to watch the master glazier and his chief assistant put the window together. The huge

GREAT ART AND CHILDREN'S WORSHIP

pattern or plan of the window hung beside the rack where they worked. It was like watching someone put together a picture puzzle, only these glass pieces were held by soft lead. Often the master glazier paused, holding up a bit of glass to the light to admire its rich color and sparkle.

"Look, it does tell the story of the bells," cried Peter eagerly. "See, there in the lower part of the center panel Richard Tunnoc is presenting the archbishop with a model of the window. The side panels show a bell being cast and the turning of a bell in a lathe. And the border of the window has bells of all sizes and shapes." The words tumbled out eagerly as Peter shared his enthusiasm with his friend the cutter.

The Sunday finally came when the "Bell Founder's Window" was in its place in the north aisle of York Cathedral. There was to be a special service of dedication of the window, and Peter was happy that his choir was chosen to sing. He had not seen the window in the cathedral as yet, as no one was allowed to see it until the service.

The deep throbbing tones of the bells called the people of York to worship, and it seemed as though the whole city answered their call and filled the great cathedral. Peter, from his place in the choir processional, tried to look sideways without turning his head as he passed the new window, but it was not until he was seated in the choir that he had a good look at it. The light that shone through it made the colors glow and sparkle even more beautifully than they had in the pot.

"It is truly a window worthy of the house of God," the archbishop was saying, and Peter believed it, humbly remembering the small part he had had in making it.

"The men who made the bells gladly gave their time and talents, and now all who have made this beautiful window have served God by their labor," continued the archbishop. "Can praise to God be more perfectly expressed than through music of sound and beauty of light and color, as the bells of York and this stained-glass window signify?"

As if to answer the archbishop's question, the people, choir, and clergy repeated together the verse, "And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands, establish thou it."

Peter never forgot those words, and he never again regretted his work in the stained-glass studio.

LET US PRAISE GOD WITH MUSIC

Angel with a Lute—*Vittore Carpaccio*

Detail from "The Presentation of Christ"

THE PURPOSE OF THIS SESSION IS TO LEAD THE CHILDREN TO AN appreciation of music as an expression of thankful praise. The picture "Angel with a Lute" by Carpaccio may be used to help establish a mood. It will be more effective if music is used with it as an aid and background to worship. You may or may not choose to say much about the picture. The material about the picture is included in the suggestions which follow, if you wish to use it. But the picture speaks for itself.

The lasting value of this program depends on the music that is used and the interpretation of it. Secure a good pianist to help you—one who is familiar with church music, and who is interested in helping people enjoy it. Perhaps the church organist will be able to give you some time.

If possible, provide an opportunity for the children to hear the organ and to have something about its construction explained.

Resource Material

This painting by Carpaccio (cär-pä'tchô) is of an angel or a young boy playing a lute. The lute was a sweet-sounding stringed instrument. It was not uncommon for the painters of Carpaccio's time (1470-1522) to include a child or youth playing an instrument in a religious picture. Perhaps they felt, as we do, that music and art go together. This painting of a boy musician is very lovely. One can almost hear the music which he is playing.

Notice how every line of the picture is curving and graceful. The colors are rich and brilliant. This figure is one of three boy musicians who are part of Carpaccio's famous "Presentation of Christ," which

GREAT ART AND CHILDREN'S WORSHIP

shows the child Jesus being presented at the Temple, as was the Jewish custom. The three musicians at the bottom of the picture are greatly loved and enjoyed, and the boy playing the lute is the favorite of all. His lute is almost too big for him, and in order to keep it on his lap he has had to cross his leg. He is so absorbed in what he is doing, as we can see from the earnest mouth and eyes, that he would hear no interruption. He and his lovely music are a fitting accompaniment to the scene in the Temple.

Suggestions for Group Discussion

Begin the discussion with such questions as: "How do you usually feel when you hear music? Does it help you worship in church and in church school? Can you imagine how strange it would be not to have any music at all in the church? Try to imagine that you lived long ago—that you were one of the first persons on the earth. What would you hear and see that would make you want to create music? How would you go about making music?"

The children will mention imitation of songs of birds, rhythm of waves, sound of wind through rushes, etc.

"What great musician do you read about in the Bible?" (David.)
"Where do we find some of his songs?"

"The Hebrew music is quite different from ours. Shall we listen to some of it?"

The pianist may play one or two Hebrew melodies such as "Eli, Eli," "Hatikvoh," or "Kol Nedreie."

"After the Christian Church was founded, the Christians wanted to sing their own songs. Can you remember where the first Christians worshiped?" (In homes and later, during the persecutions, in the catacombs.) "Do you imagine they sang much in the catacombs? These Christians at first used the Hebrew chants and then began to make their own. A chant is sometimes called 'speech singing.' One of the most beautiful that comes from these early times is the Venite. Shall we listen to it and try to sing it?"

"After a time people built cathedrals to worship in. Shall we listen to and sing some old hymns that make us think of worshiping in great cathedrals?"

LET US PRAISE GOD WITH MUSIC

Sing "All Creatures of Our God and King," "Welcome, Happy Morning," or "The Strife Is O'er."

"What are some of the hymns you like to sing?" If there is time, sing a few.

Worship Service

CALL TO WORSHIP: Sing in unison "O Come Let Us Sing" (the Venite).
QUIET MUSIC

SCRIPTURE READING (to be rehearsed in advance).

Leader: People have been worshipping God through music for many ages. In the very first book of the Bible we read about the man who invented the first musical instruments.

First pupil: And his brother's name was Jubal: he was the father of all such as handle the harp and organ.¹

Leader: Now let us read the words to one of the oldest songs which God's people sang. It is a song of joy and thanksgiving for water in the desert.

Second pupil:

Spring up, O well; sing ye unto it:
The well, which the princes digged,
Which the nobles of the people delved,
With the sceptre, and with their staves.²

Leader: Here is another ancient song of thanksgiving. Miriam, the sister of Moses, sang it after the people of Israel had crossed the Red Sea.

Third pupil:

Sing ye to Jehovah, for he hath
triumphed gloriously;
The horse and his rider hath he
thrown into the sea.³

¹ Gen. 4:21.

² Num. 21:17-18 A.S.V.

³ Ex. 15:21 A.S.V.

GREAT ART AND CHILDREN'S WORSHIP

HYMN: "For Man's Unceasing Quest for God."

MUSICAL SOLO (an appropriate selection to be played by the organist or sung by a member of the choir. A brief word of interpretation first would be helpful).

PRAYER: We thank thee, our Father, for thy great gift of music and for all who have used this gift. May we discover more joy in worship when we listen to music and when we sing hymns of praise. Amen.

PICTURE INTERPRETATION

HYMN: "With Happy Voices Singing."

LET US PRAISE GOD WITH ARCHITECTURE

Chartres Cathedral; Washington Cathedral

FOR THE CONVERSATION AND GROUP INVESTIGATION, YOU MAY WANT TO have several prints showing exterior and interior views of the Chartres and Washington cathedrals. It is suggested that these be placed on the library table or browsing table, so that they will be available to the children immediately upon their arrival for investigation and individual study. You may also want to have on the table some books for children on architecture, so that the children can look through them. If you decide to use a picture in the worship service, use only one. Perhaps the children will want to decide which one that will be. For careful study, do not try to use all the pictures. Choose one of Chartres and one of Washington Cathedral, with possibly a few detailed prints of each. Send for the guide book of Washington Cathedral, Washington, D. C.

Resource Material

Chartres Cathedral: The façade (west front) is the earliest part of the cathedral, and dates from about 1194. Just after this newly built front was completed, a fire destroyed all the church except the crypt, the towers, and the façade. The people of the village were determined to rebuild a glorious church. The work of planning and supervision was under the direction of an unknown master builder. This accounts for the unity of style and harmony. Everyone helped. The stones had to be brought from the quarries. There was much work to do that was hard manual labor, as well as the more intricate work of the artist. The people could not read or write, and there were no books for the common people. Almost the whole story of the Bible and the history of the church is carved in stone on the three great entrances, the west, the north, and

GREAT ART AND CHILDREN'S WORSHIP

the south. These were for a real purpose, to remind people continually of the history of their religious heritage.

A symbol is, in child's language, "a story that all can see." Help the children to see that everything in the cathedral points up to God—the arches and the towers especially.

The builders of the cathedral believed that nothing was too good for the house of God, and so they gave their best art, materials, and ideas. Today Chartres Cathedral is known all over the world as having the greatest collection of twelfth- and thirteenth-century stained-glass windows. It is a veritable treasure house of Christian art.

Washington Cathedral: In our own country, in Washington, D. C., we have a beautiful cathedral, patterned after the old cathedrals of Europe. It too was made with loving hands, only the people who contributed money to the building did not do any physical work on it. It has taken many years to build the Washington Cathedral, and there is still a great deal more to be done. In 1893 the land was bought, and the first buildings, for a girls' school and a boys' school, were built. In 1907 the foundation stone was laid for the cathedral. Gradually one chapel and then another was built, until the cathedral took form.

The planners borrowed many ideas found in medieval cathedrals. They carved the Bible stories in stone, and they told the story of the church through all its history until the present day. It will truly be a cathedral built by the people, and it will tell the great Christian story in stone and stained glass.

Among the many things in it which the children would enjoy studying is the Canterbury Pulpit, which is made from stones of Canterbury Cathedral, England. The wonderful carvings on the pulpit tell how the Bible was brought to the people in their own language.

Suggestions for Group Discussion

Begin the discussion by asking, "If you were going to plan a beautiful church building, exactly as you wanted it, what would you make it like?" Let the children elaborate on the details of this. Encourage them to tell *why* they would have certain things in their church. Bring out the idea that everyone who values his religion wants to make the place of worship as beautiful and worthy as possible.

LET US PRAISE GOD WITH ARCHITECTURE

"How do you suppose the people built the great cathedrals of long ago? What do you see in these pictures that different kinds of artists might have made for the cathedral?" If you have some detailed studies of Chartres Cathedral showing the sculpture, let the children study them.

"Can you tell what any of the carvings are? Perhaps you can identify some of the Bible stories told in stone."

Let some child tell briefly how the cathedrals of medieval days were built and how all the people helped. Explain that the carvings in stone and the stained-glass window subjects were the only Bible the people could use, because all books had to be copied by hand, and few could read.

After you have covered the material in the resource section, ask the children to tell you what they find in their own church that has been patterned after the old cathedrals. Perhaps your church is of Gothic or Romanesque architecture, and perhaps you too have carvings that tell stories from the Bible. Help the children find these and explain them.

Worship Service

HYMN: "I Love Thy Church, O God" or "Houses of Worship."

MEDITATION (to be prepared by one of the pupils on how a church building helps us worship God, and how long ago people praised God by working together to build a cathedral).

HYMN: "O Master Workman of the Race."

SCRIPTURE READING (to be rehearsed in advance).

First Pupil: And let the beauty of the Lord our God be upon us; and establish thou the work of our hands upon us; yea, the work of our hands establish thou it.¹

Second Pupil: Man goeth forth unto his work and to his labour until the evening. O Lord, how manifold are thy works! In wisdom hast thou made them all: the earth is full of thy riches.²

Third Pupil: Whatsoever thy hand findeth to do, do it with thy might.³

¹ Ps. 90:17.

² Ps. 104:24.

³ Eccl. 9:10a.

GREAT ART AND CHILDREN'S WORSHIP

PRAYER: Our Father, not all of us will help build great cathedrals, but we are grateful for the memory of those who gave so freely of their time and talent to show their devotion to thee by helping build beautiful houses of worship. Help us appreciate our own church building. May we serve thee by being active workers in our church. Be with us in all we do, blessing our work. Amen.

HYMN: "My Master Was a Worker."

LET US PRAISE GOD IN OUR OWN CHURCH

The Church at Old Lyme—*Childe Hassam*

ONE JUNIOR CHILD EXPRESSED AMAZEMENT AND DELIGHT WHEN HIS CLASS visited the entire parish house and the church sanctuary. He had for two years entered a side door leading into the basement where his class met. The teacher found, on investigating, that this child was not the only one who thought that his classroom was about all there was to his church and had never been in the rest of the building.

The purpose of this session is not only to enjoy a very lovely, colorful picture but also through that picture to come to a sense of enjoying the church as a whole and find out some of the many things the church has to offer boys and girls.

It is suggested that the group take a tour of the church to find out more about the building and how it serves the various age groups and interests and needs of the community. The group might also find out about some of the meetings and activities that take place in the church. Obviously it will be impossible to cover everything in the discussion. But we shall try to give a brief survey or sketch of how children and young people can really enjoy the church and make it a part of their lives.

Resource Material

Childe Hassam (häs' sām), born in 1859, is one of our very best American painters. He loved America, and for him there was no place with a charm like that of New England, with its irregular coast line, its white colonial churches, and clean white-and-green villages. He never tired of painting New England rural scenes and villages.

Childe Hassam began his artistic career as an illustrator, but all the time he was busy drawing for magazines he was also painting for his

GREAT ART AND CHILDREN'S WORSHIP

own enjoyment. He studied in France for some time and was influenced by the French Impressionists, who taught him much about the use of clear, sparkling color and light.

After he came back to live in America, he again painted New England scenes. He and his wife often visited Celia Thaxter, a New England writer, in her charming home on the Isle of Shoals, off the coast of New Hampshire. There he painted gardens, full of many colored flowers, bright in the golden sunlight. His Isle of Shoals paintings make you almost smell the ocean and feel the warmth of the sun.

Old Lyme was another place he loved to go in the summer. It is an old town at the mouth of the Connecticut River, and there he painted landscapes which included the ocean. He found a stone bridge and painted it with the autumn-colored leaves casting their shadows in contrast to the bright cheerful sunlight that filtered through. He also painted an old cottage. But his best-loved painting of this beautiful village was the stately, dignified New England church with its tall columns, clock, and spire. He chose the time of year when the great old elms were splendid with October's golden yellow and red and the sky was a clear blue, as only October skies can be. The soft amber sunlight filters through the colored leaves. There is a suggestion of haze in the air, too. Childe Hassam did his best work on this painting. Its dominant colors are gold, white, and blue. You have the feeling that the artist loved this church and felt that it and others like it are as important to America as the great cathedrals are to Europe.

Suggestions for Group Discussion

Ask the children, "As you came to church this morning, what did you notice after you were in sight of the church building?" Perhaps the children will mention their friends who were also coming and say something about the church building.

"Did you hear anything?" Perhaps your church has a bell or chimes.

"Did people seem happy to be coming to church? Why do you think people can be happy about coming to church?"

Mention several activities besides church school and worship that take place in the church. Some of these will be choir, scouts, and club

LET US PRAISE GOD IN OUR OWN CHURCH

activities. If your church has a weekly bulletin, give one to each child and go over the list of weekly activities, discussing briefly with the children something of the value of each. Effort might be made to interest the children in some activities in which they are not already engaged.

Plan a brief tour of the church building. As you go into each room, mention its several uses, both on Sunday and throughout the week. Recall briefly the discussions on architecture and stained glass as you go into the sanctuary.

When you come back to your own classroom, let the group help you summarize, emphasizing that the church is something to be enjoyed and loved by all, both as a place for worship and study and as a place for social and creative activity.

Have the children look at "The Church at Old Lyme" by Childe Hassam. Ask the children, "Where do you think this church was located? Is it anything like our church? What do you like about it? This church reminds us that there are many other churches all over the world, and that together we are trying to build a better world."

Worship Service

CALL TO WORSHIP: I will praise thee, O Lord, with my whole heart;
I will shew forth all thy marvellous works.
I will be glad and rejoice in thee:
I will sing praise to thy name, O thou most High.

HYMN: "Houses of Worship" or "We Praise Thee, O God, Our Redeemer, Creator."

SCRIPTURE READING: Ps. 95:1-7a.

PICTURE INTERPRETATION (to be prepared from the resource material and given by the teacher or one of the older children).

PRAYER HYMN: "O Master of the Loving Heart."

PRAYER: Our Father, may we who love thy church learn to work together joyfully to make a better community, a better country, and

GREAT ART AND CHILDREN'S WORSHIP

a better world. Help us to find the things we can do best in our church, and then to do them with our whole hearts. May we always be thankful for our own church building, in which we can worship thee. Amen.

HYMN: "Thy Church, O God, Needs Many Hands."

JESUS CAME A CHILD

The Adoration of the Shepherds—*Giorgione*

A HERITAGE OF BEAUTY HAS GROWN UP IN CONNECTION WITH CHRISTMAS, and art makes a large contribution to that heritage. Among the paintings depicting the arrival of the shepherds is the great work by Giorgione. This painting is not used nearly as much as some other Christmas pictures. It is well worth knowing, for it tells the story simply, beautifully, truthfully, and with utter devotion. If you will study the picture carefully yourself, as you read the resource material, you too will feel that to introduce the children to it will bring them deeper understanding of the meaning of the Christmas story.

It would add to the children's enjoyment if each one could be given a small colored print of "The Adoration of the Shepherds" to take home. The National Gallery of Art, Washington, D. C., has a good colored post card available at a small cost. It is suggested that the teacher investigate the possibility of purchasing enough that each child may have one.

Resource Material

The information about Giorgione (jôr-jô'nâ) is very scant indeed. In fact, so little is really known of him and his authentic works are so few that there is an air of mystery connected with his name.

Giorgione was born in 1477 in northern Italy and lived only thirty-three years. Venice was the center of northern Italian art, and in Giorgione's day it was a city of pageantry, where rich colors and gorgeous festivals were much in evidence. The art of that day reflected all this, but not the art of Giorgione. There is nothing in the simple, quiet charm and devotion of "The Adoration of the Shepherds" to suggest the worldly glitter of Venice.

GREAT ART AND CHILDREN'S WORSHIP

We know that Giorgione never painted just to please others. He did his work as it seemed best to him. Yet his work was much in demand, and he was very well liked and popular.

Look carefully at "The Adoration of the Shepherds." See how the painting is bathed in a lovely amber light. Notice how the early morning sunlight lights the distant tower's side and how it softly illumines the nearer scene of the holy family and the two humble shepherds. On the left of the picture is the distant view, quite clear in detail and well lighted. To the right is the deep shadow of the cave. But the shadows are not impenetrable, for you can make out the two oxen in the cave.

Notice the fine detail of the rocks. The olive green of the trees is very soft and natural.

Now look at the little group adoring the child Jesus. Mary has brought out her child for the visiting shepherds to see. She has laid him carefully on a pillow covered with a piece of white linen. She herself kneels quietly, in wonder. Her soft blue cloak covers her reddish brown dress. Joseph is an interesting study. He is lost in quiet thought. See how beautifully the light catches the gold of his cloak.

And now study the two shepherds. One has already fallen to his knees in devout amazement. He has bared his head, and he gazes intently at the child. His brown and green clothing is colored like the fields and pastures from whence he came. The older shepherd is about to kneel. He, too, has bared his head. The yellowish gray of his cloak is a pleasing contrast to the coral and blue of his blouse.

All these details help to make the atmosphere of "The Adoration of the Shepherds" one of quiet beauty. The stillness of the lovely scene is perhaps broken only by the distant voices of the figures in the mid-landscape as they call to each other. Perhaps the tiny angel heads above the cave are singing softly. It is morning, and the whole world of nature sings to welcome the coming of the child Jesus.

Suggestions for Group Discussion

Point out to the children that the first Christmas came very quietly and that really only a few people realized what great event was taking place. Then ask them some of the following questions.

JESUS CAME A CHILD

"Who were the first visitors to see the child Jesus? How were they received?"

"What is the setting that Giorgione has given to this scene? Look closely into the cave. What do you see back in the shadows? Can you find the crib? Describe Mary and Joseph. How would you describe the attitude of the two shepherds? How has the artist caught the spirit of the scene, showing it as it might have been?"

Mention the reverent quiet, and pastoral atmosphere—these are real shepherds who are filled with awe and wonder.

"Now look at the landscape carefully. What time of day might it be? Notice the distance of the left part of the picture. The whole world of nature seems to be quiet and waiting, mindful of what has happened. If you were to find a hymn to fit the mood of the picture, which would you choose?"

Worship Service

PRELUDE: Selected Christmas hymns.

CALL TO WORSHIP: Isa. 9:6.

HYMN: "Angels We Have Heard on High," or "Hark! the Herald Angels Sing."

A LITANY FOR CHRISTMAS

Leader: For the wonder of the first Christmas, and for the song the angels sang to the shepherds,

Response: We give thee thanks, O God.

Leader: For the blessed Christmas story, for all the lovely songs and music that tell us of the birth of Jesus,

Response: We give thee thanks, O God.

Leader: For candlelight and evergreen, for all the festivities that remind us of the Christmas season,

Response: We give thee thanks, O God.

Leader: For the opportunity to show our love by giving gifts, and especially for the joy of worship and praise,

Unison: We give thee thanks, O God, and ever praise thee for Christmas.

HYMN: "Joy to the World."

GREAT ART AND CHILDREN'S WORSHIP

THE CHRISTMAS STORY: Luke 2:1-20.

HYMN: "Silent Night."

PRAYER: Our Father, we thank thee for all the joy in the Christmas season. Help us remember the first Christmas—the humbleness of it, the tenderness of it, and the beauty that has stayed with mankind through all these hundreds of years. Help us remember the peace of Christmas, and grant that each of us may live peaceably and do his share to bring peace in the world. May the joy of Christmas make us more generous, helpful, and loving Christians. Amen.

QUIET MUSIC

POEM:

Can you hear the Singing Shepherds
As they journey through the night,
Coming homeward from the stable
Where they saw the wondrous sight?
Hark! their song is full of gladness.
Loud and clear their voices rise,
As they thrill to all the meaning
In the starry Christmas skies.
Come! we'll join these Singing Shepherds
And go with them through the night;
For we too have heard the angels
And have seen the Christmas light.¹

HYMN: "There's a Song in the Air" or "O Little Town of Bethlehem."

¹ Lucius H. Bugbee, "The Singing Shepherds," *The Church School Journal*, December, 1936. Used by permission.

JESUS AND JOHN THE BAPTIST

St. John the Baptist—*Andrea del Sarto*

ALTHOUGH WE HAVE LITTLE EVIDENCE THAT JESUS AND JOHN WERE acquainted as children, we have many popular pictures and stories which show the two children together. Perhaps by the time the two were young men they became better acquainted. Certainly they knew of each other. John was a preacher or prophet, and it is this phase of his life which interests us. The message of John was one which was to prepare and point the way to Jesus. Bring out this point in discussing the picture "St. John the Baptist" by Andrea del Sarto. John was willing to show that Jesus was the more important of the two.

The picture chosen for study is one of the best representations we have of John the Baptist as a youth of teen age. In it the artist has placed most of the artistic symbols that we have come to associate with John the Baptist. He has made the youth thoughtful and serious, yet rugged and capable. The picture is well worth careful study, as the children will learn much from it.

Resource Material

This painting of John the Baptist shows us what Andrea del Sarto (än-drá'ă dël sār'tò) imagined the forerunner of Jesus was like as a young boy. Perhaps he meant to picture John just before he went into the desert, or perhaps he wanted us to know that someday John would live in the desert. At any rate, he tells us in this painting many of the things we like to remember about John the Baptist.

Through the cape of leather or skin and the piece of fur the artist shows us the kind of garments John wore. Through the roll of parchment he tells us that the story of John was written down for us. But the staff ending in a cross is the most important of all, for it shows us how

GREAT ART AND CHILDREN'S WORSHIP

closely John was associated with Jesus. Notice how he has told us that John the Baptist was a strong youth with powerful muscles and fine physique. He will well be able to stand the hardships of the desert.

Andrea del Sarto, who lived from 1486 to 1531, was sometimes called the "faultless painter" because he painted so carefully. He painted exactly what he saw or believed and never exaggerated. Even as a boy of seven he showed talent as a painter, and he soon had as his teacher the famous Piero di Cosimo.

Andrea del Sarto was a popular painter and was greatly admired during his lifetime. His deep rich colors are a joy to behold. He seems to have enjoyed painting scenes from the life of John the Baptist, for he did a series on this theme on the walls of a cloister in Florence. His work is almost like sculpture, it is so three-dimensional in appearance, and his handling of light creates a sense of atmosphere.

Suggestions for Group Discussion

The teacher may begin by saying, "We know that the mothers of Jesus and of John were very friendly. When John was born, Zacharias, his father, expressed the hope that his son would be a true helper to Jesus. We can look it up in Luke 1:76. Where did John live during his early years?" Read Luke 1:80.

"What do you see in this picture by Andrea del Sarto that tells you that John lived in the desert?" Note the garment of skin, the leather cap and the unruly blown hair, and the top of the long staff which he used for walking over rough places.

"How does the staff differ from the kind you usually see? In art the symbol or sign by which we can always tell John the Baptist is a staff ending in a cross. Why do you suppose the artists came to use this symbol for John?" Help the children to understand that John was linked with Jesus by putting a cross (Jesus' symbol) on the top of the staff (John's symbol).

"In John's left hand he holds a folded parchment. This is to show us that his story was written down for us. Where do we find it?"

"How would you describe the expression that the artist has given to John? What are some of the things he might be thinking about? John must have been a very wonderful person because he was so unselfish. Can

JESUS AND JOHN THE BAPTIST

you tell us how John helped Jesus?" Emphasize John's willingness to let his cousin come first and be the more important. They worked beautifully together.

Worship Service

CALL TO WORSHIP: Ps. 9:1-2.

HYMN: "At Work Beside His Father's Bench" or "The Growing Jesus."

SCRIPTURE READING: Mark 1:1-11.

HYMN: "I Would be True."

PRAYER: Teach us, our Father, how to be generous and loyal to our friends and to our families. It is not easy to put others first. When we are tempted to be selfish, help us to remember how John was willing to be Jesus' messenger. May each of us do his part to co-operate in his own family and to help his friends. Amen.

HYMN: "Thy Work, O Lord, Needs Many Hands."

JESUS LOVED THE PEOPLE

Christ Healing the Sick—*Rembrandt*

THE RECORD OF THE MINISTRY OF JESUS IS FULL OF HIS CONCERN FOR and kindness to people of all walks of life. He loved the children and they loved him. The social outcasts were not turned away, in spite of the protesting disciples. Jesus had time to help all who sought him out, no matter how weary or busy he was.

The stories of Jesus healing the sick are significant because they speak so eloquently of his compassion and his desire to help people. There are many accounts, but none is more touching than the one where we are told the people brought their sick at evening so that Jesus might heal them and say the words of comfort that would ease them in their suffering.

It is important for children to realize this human side of Jesus, the man who knew life with its joys and sorrows, who sat down to visit, and who gathered the children around him. The more we can use his teachings and principles as a very real part of our lives the better we can understand this. Jesus showed us by the example of his life that our religious beliefs must be carried out by actions of love and kindness.

The marvelous etching by Rembrandt, "Christ Healing the Sick," is perhaps the finest interpretation in art of Jesus' healing ministry. Every line is eloquent and expressive. It is well worth careful study. Rembrandt understood the Jewish people as no other artist has. He was also very close to the sufferings of humanity. So it is fitting to study this etching in connection with Jesus' ministry to the people.

Resource Material

Rembrandt (rēm'brănt) was a Dutch artist born in 1607. His works are numerous; in fact, one authority lists 6,050 paintings, 300 etchings

JESUS LOVED THE PEOPLE

and 2,000 drawings. The interesting thing is that a large proportion of these works of art were based on subjects from the Bible. Rembrandt loved the stories and events of both the Old and the New Testament and never tired of telling them over and over in paintings or etchings.

There are certain qualities that make Rembrandt's art stand alone. His use of light is remarkable. He contrasts deep shadows with glorious light that seems to spring almost from the people themselves. His method is to flood the most important part of a picture with this ethereal light.

When other Dutch painters of his day were painting home interiors and landscapes, Rembrandt was concerned with painting people of rich and individual character. He loved people and enjoyed studying them. His art shows this. Every person in his picture is a real person, and you can tell what he was like by the way Rembrandt drew or painted him. See if you do not find this true of "Christ Healing the Sick." Notice the way the sick folk are really suffering, weary, and bewildered people. Many are trustful that Jesus will help them. Others are doubtful. Study the faces and attitudes of the men at the left. There are doubters, scorners and believers. Look at the compassionate Christ—how moved he is by the needs of the people.

Rembrandt speaks with authority when he gives us such art as "Christ Healing the Sick." He knew what suffering was. He was in trouble the last half of his life and lost his wife and friends. People no longer bought pictures from him, for he painted exactly as he pleased, and that method did not please some of the ugly people who wanted to be pictured beautiful. He was forced to live roughly and dress in rags, and he finally died in poverty.

The other reason why Rembrandt's art bears authority is that he took his Biblical Jewish subjects from the life around him in the Jewish section of Amsterdam where he lived. No artist has ever put more truth, beauty, or purity into Biblical subjects along with a real depth of feeling. Rembrandt catches the mood of the story every time and gives us a faithful idea of how the people in it might have felt.

Rembrandt's vision was widest and deepest of all artists who sought to picture the Bible. He brings out all of the human characteristics, and at the same time he invests his work with a wonderful spiritual quality.

GREAT ART AND CHILDREN'S WORSHIP

Suggestions for Group Discussion

Make a list together of ways Jesus helped the people and talk about them. Look some of them up in the Bible. Luke, especially, gives many accounts of Jesus' helpful deeds. For example, see 8:1-3; 17:11-19; and 18:15-17.

The following comments can be used to aid discussion:

"Let us look closely at this etching by Rembrandt of 'Christ Healing the Sick.' Look first at the setting. What time of day is it? Notice how the artist has made very deep night shadows in the background but has flooded the scene of Jesus and the sick with a heavenly light.

"Now look closely at the people. See the man who has been brought on the wheelbarrow. Pick out the old blind man with the cane. How many children can you find? What are the people on the left doing? They must be the city authorities who are doubtful about Jesus' work. How do they seem to be taking this event?

"Study the figure of Christ. Is it like you think he might have been? How? How has the artist told you of Jesus' compassion for these suffering people?

"Now read the accounts of Jesus healing the sick which you found in the Bible. Look at the picture as you read. Has Rembrandt given a faithful picture of how it might have happened?"

Talk for awhile about the ways we are trying to carry out Jesus' example of doing good today. "How is his work of healing being carried on now? What can each of us do to make our homes and friends more happy and comfortable?"

Worship Service

CALL TO WORSHIP: The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor: he hath sent me to heal the brokenhearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised, to preach the acceptable year of the Lord.

HYMN: "Where Cross the Crowded Ways of Life."

SCRIPTURE READING: Luke 6:27-36.

JESUS LOVED THE PEOPLE

PICTURE INTERPRETATION (to be prepared and given by one or two of the children).

HYMN: "O Brother Man."

A LITANY OF PRAYER

Leader: For all men and women who are trying to carry out Jesus' work by making this a better world,

Response: We thank thee, O God.

Leader: For those who work among the poor in our great cities, helping them to find more comfort and happiness,

Response: We thank thee, O God.

Leader: For the kindly care and skillful aid of doctors and nurses who minister to the sick,

Response: We thank thee, O God.

Leader: For all the thoughtful acts of kindness and watchful care of our parents and friends,

Unison: We thank thee, O God.

PRAYER: Help each of us to find ways of carrying out Jesus' instructions to care for the sick, help those in trouble, and serve humanity. Help us to remember that no act of kindness is too small, but that if we all remember to do whatever we can, we will help make a better world. Amen.

QUIET MUSIC

HYMN: "Thy Work, O God, Needs Many Hands."

JESUS TEACHES US TO BE RESPONSIBLE

The Tribute Money—*Titian*

THE DISCUSSION OF THE RESPONSIBILITY ALL OF US HAVE TOWARD THE society and government which we enjoy is the theme for this session. Children are not too young to begin to understand that even the least of us is responsible to others and that the success of making a better nation and world depends on the co-operation and effort of every single person.

The story of Jesus' answer to the question of whether one should pay tribute, or taxes, to the governing body of the state is a familiar one. Titian has painted it for us in a way that greatly enriches the biblical account. The children will enjoy studying the painting as a part of their discussion of the Bible story and its implications. It will enhance the worship considerably if the picture is used, and if the worship follows the discussion. Keep the discussion simple and within the experience and understanding of the children. If you can start some thinking on the matter of our responsibility toward civic life and government, those ideas will be an important part of the discussion.

A dramatic presentation of the story of the tribute money as found in Mark 12:13-17 is suggested for the worship service. This dramatic sketch can be quickly worked out by the children after they have read and discussed the story in the Bible. They might first show the Pharisees plotting to trick Jesus into an answer. If he declares himself for Rome, then the people will turn against him, and if he is against Rome, then he will be liable to arrest. The second scene could show Jesus answering the Pharisee's question with some of his followers standing near by. A third scene might well be added showing the Pharisee going back to his friends, reporting what Jesus said, and saying that Jesus could not be tricked. All this should be given in simple modern language, so that it will be clearly understood.

JESUS TEACHES US TO BE RESPONSIBLE

Resource Material

"The Tribute Money," by Titian (tīsh'ăn), is representative of the artist's finest work. He is the "grand old man" of Venetian painting, for the ninety years of his life were full of great activity. From youth to old age he painted with much vigor, and without letting his work become mediocre.

Titian was born amid the green and happy country of the Venetian Alps. His father wanted him to be a lawyer, but painting was the natural talent and interest of the young man. And so, at twenty, Titian became a painter. Giorgione was one of his fellow students in the studio where he received his training. If you will compare "The Adoration of the Shepherds" with "The Tribute Money," you will notice several points of similarity.

Titian became so great and popular a painter that he was sought after by nobility and by wealthy and famous people who wanted him to do their portraits. Never did he lack for work and commissions.

He was most critical of his work. His method was to paint a picture and then turn its face to the wall for several weeks, or even months. Then he would turn it back and analyze it strictly and severely as though it were another's work instead of his own.

He was a master of showing human feelings in facial expressions. This can be seen in "The Tribute Money." The men of Titian's paintings are not daydreamers. They are strong, purposeful, and resolute people. One of the factors which makes the faces so excellent is the illusion of bone structure. You can see this especially in the cheek bones, nose, and forehead of the Pharisee.

Analyze Titian's representation of Jesus. He turns a deeply searching glance at his questioner and thus appears to penetrate the whole situation. There is pity and quiet rebuke in Jesus' glance of utter earnestness. Although there is gentleness and sweetness, there is also power and force, for this is in no sense a weak face. There are three tiny points of light at the head, which are all that remain to suggest the halo which traditionally shows the holiness of Jesus.

The Pharisee is greatly contrasted to Jesus. Even the color and texture of his flesh is different—more bronze and sun-browned. His face

GREAT ART AND CHILDREN'S WORSHIP

is muscular, and seamed with toil. His eyes are narrowed to a sharp and perhaps cunning look as he extends a coin and awaits an answer.

The colors are beautiful: rich warm rose, deep blue, and golden yellow. The fabrics are heavy and elegant, softly folded. All is bathed in light that seems to come from nowhere yet is completely luminous, for Titian had a wonderful understanding of light and, like Rembrandt, knew how to use it to full advantage.

Suggestions for Group Discussion

Group discussion might begin with some questions about our taxes. Make a list of some of the things our tax money is used for. Be sure to include the schools, libraries, helpful state and national institutions.

"Can you think why it is better to have these things available for everyone, rich and poor, instead of only for those who pay for these? When do people abuse these privileges?" (When they go against some of the laws of society and of the state.) "When do we do our share in helping make a better America?"

Read the story of the tribute money in Mark 12:13-17 to the children. "What was the tribute?" (A tax, in this case, a poll tax which was imposed on the Jews in Palestine by the Romans who were governing the people.) Explain to the children the enemies of Jesus wanted to find out whether he would commit himself to a political party. If he is for Rome and Caesar, he will lose his popularity, they reasoned. If he is against Rome, he will be arrested.

"Jesus asked someone to bring him a coin. What did he say and what does his saying mean?" This may take a little explaining. Help the children to understand that Jesus was telling them that they should expect to do their share to contribute toward the government and civic life, as well as toward helping God build his Kingdom on earth.

"One of the world's famous painters, Titian, has painted this dramatic story of the tribute money for us. Let us see how well it tells us the story. Who are the figures in the painting?" (Jesus and the questioning Pharisee.) "Look carefully at the faces. How would you describe each expression? How does the artist show the Pharisee's thoughts? How would you describe Jesus' expression?"

Call the children's attention to the wonderful coloring Titian has used

JESUS TEACHES US TO BE RESPONSIBLE

—the rich rose and deep, yet lifelike, blue in which he clothes Jesus. The luminous yellow-gold attire of the Pharisee is wonderfully appealing. The contrast of the dark, swarthy flesh tones of the Pharisee with the more refined coloring of Jesus is worth noting, for Titian has thus emphasized further the contrast between the two men. Bring in enough of the source material to give a real appreciation of this great work.

“Has the artist told the story of the tribute money well?” Read the Bible story again slowly while the children look at the picture.

Worship Service

QUIET MUSIC: Music to “America the Beautiful.”

CALL TO WORSHIP: Ps. 33:1-2, 22.

HYMN: “America.”

PRAYER: Our Father, we love America, our native land. We thank thee for it because it has given us so much—wonderful schools, libraries, hospitals, and parks. We are proud of our country, our Father, and we want to do our share toward helping make it a better nation. Help us never to abuse our privileges. We pray that our country may never forget to put her trust in thee. Amen.

SCRIPTURE READING: Mark 12:13-17.

DRAMATIC PRESENTATION: The story of the tribute money, by the group.

HYMN: “America the Beautiful.”

JESUS AND HIS FOLLOWERS

The Last Supper—*Leonardo da Vinci*

THE DISCIPLES OF JESUS WERE HUMAN BEINGS SUBJECT TO THE SAME fears and misgivings as other people. All too frequently in our teaching we forget to bring this out, picturing the disciples as men who left all and followed Jesus without struggles or reserve. We forget that each one acted as an individual personality, within the situation, and that no two men acted alike.

It is interesting to look at the way some of them followed Jesus, their spiritual leader. We can come to understand more fully how human they were, especially in the matter of loyalty, and how Jesus accepted them as they were, even with their flaws. In other words, the teacher can through this discussion help the boys and girls discover that the loyalty of Jesus' followers to their Master was completely human. They will discover that often Jesus must have been disappointed in his disciples when their loyalty wavered, but he was still patient and forgiving, working with them within the pattern of their own personalities.

The famous painting "The Last Supper" by Leonardo da Vinci is a marvelous study of the personalities of the disciples as they were revealed in a tense and dramatic situation which was surrounded by events that tried their loyalty to their leader. A study of this painting is well suited to a discussion of loyalty.

It is suggested that for this particular session the worship will be most effective if used before the discussion period.

Resource Material

"The Last Supper" is one of Leonardo da Vinci's (lā-ô-nār'dô dā vên'chê) most popular paintings, and it is one about which everyone wants to learn the story, because it is both unusual and famous.

JESUS AND HIS FOLLOWERS

It took Leonardo three years—from 1494 to 1497—to paint this fresco. It was executed at the command of the Duke of Milan. On the walls of the damp refectory of Santa Maria delle Grazie in Milan he painted in tempera, which is pigment combined with an egg mixture, on a ground prepared to resist the continuous dampness of the walls.

It was only fifty years until this ground began to shrink and flake off, and soon the painting was covered with spots. The fresco, in spite of careful efforts to preserve and keep it from further damage, is in bad shape—a sad example of an experiment in a new technique of painting that failed. Yet, in spite of this, its greatness shines through, and the fragments show it to be one of the great masterpieces of all time.

One of the most remarkable things about the painting is its unity of composition. There are thirteen figures, all placed in a long row, yet marvelous unity is achieved through the gestures of the men toward Jesus, the central figure. Here a great drama is pictured for us.

In deciding on his portrayal for each man, Leonardo read and studied the characterizations in the Gospel first. Then, with these firmly in mind, he walked the streets looking for people who seemed the most like these disciples, and he used these men for his models. Such definite, strong characters as Peter, John, and James he found easily. Tradition tells us that he had much difficulty finding a model for Judas and then a lot of trouble painting him.

Long before he painted a stroke, he filled his notebooks with sketches of people who embodied the characteristics of the disciples. Notebook sketches were his technique for preliminary studies.

The disciples are arranged in groups of three on either side of Christ. Beginning at the observer's left they are:

1. Bartholomew, who has risen in surprise.
2. James the Lesser, young, and unable to believe in such treachery.
3. Andrew, horrified, drawing slightly away from Judas, but looking at him.
4. Judas, leaning forward, clutching the moneybag with his right hand and upsetting the saltcellar. This was an old sign that was supposed to indicate trouble.
5. Peter, leaning impetuously to speak to John.

GREAT ART AND CHILDREN'S WORSHIP

6. John, the beloved disciple, who is overcome with sorrow, and hurt to such a degree that he is speechless.
7. Thomas, on the other side of Jesus, who remonstrates doubtingly.
8. James the Greater, horrified and speechless, stunned.
9. Philip, gentle, seeming to say, "Thou knowest my heart, Master."
10. Matthew, who by his sweeping gesture says, "How can this be?"
11. Thaddaeus, who, unable to believe, questions in bewilderment.
12. Simon Zelotes, amazed, wondering.

Notice how Leonardo has captured the chaos and confusion of the disciples and has contrasted this with the quiet resignation and peace of Christ.

Leonardo da Vinci was such an interesting person that we never cease to enjoy reading about him. He was a handsome figure, well known wherever he went. On his fair hair he wore a black cap, and over his shoulders he threw a beautiful rose-colored tunic. For all his personal charm and grace, he was a giant intellectually and one of the most perfect painters the world has ever known. Seldom has so much been combined in one man.

Leonardo was not only an artist and even something of a musician, but he was also a great scientist—one of the earliest of scientists with the point of view of modern research. His curiosity was endless. He designed and built bridges and various machines—even a flying machine—and his notebooks are astonishing because of their sketches of scientific inventions and ideas. It is interesting to know that Columbus used a chart of the ocean which Leonardo made. The years of his life (1452—1519) were all too short to allow him to develop the tremendous powers within him.

Worship Service

CALL TO WORSHIP: Ps. 33:1.

HYMN: "True-hearted, Wholehearted."

SCRIPTURE READING

Leader: Today we are thinking about Jesus and his followers—how they often showed their loyalty to their leader and how, when things got hard, they sometimes forsook him. They were men and women

JESUS AND HIS FOLLOWERS

just like other people, except that they had the wonderful privilege of knowing Jesus and of learning from him. Let us ask some of the boys and girls to read what some of Jesus' friends did when the last hard days before the Crucifixion came. What did Peter do?

First pupil: Matt. 26:69-74.

Leader: Was he sorry?

First pupil: Matt. 26:75.

Leader: What did Jesus' special friends, Peter, James, and John, do when Jesus was praying in Gethsemane before the Crucifixion?

Second pupil: Matt. 26:40-44.

Leader: What did Judas do?

Third pupil: Matt. 26:47-50.

Leader: Was he sorry?

Third pupil: Matt. 27:3-5.

Leader: Were there others who forgot to be loyal?

Fourth pupil: John 6:66; Matt. 26:55-56.

Leader: It must have been very hard for these friends of Jesus, for they really were his friends, to stand by him. When they saw the mobs that were against their leader, they allowed their fears to overwhelm them. Let us read about some who stood by him loyally. What did Joseph of Arimathaea and some of the others do?

Fifth pupil: Luke 23:50-56.

Leader: What did the three Marys do?

Sixth pupil: John 19:25.

Leader: I wonder what you or I would have done? Would we have been loyal? Are we always loyal today when someone speaks against Jesus and the things our church teaches us?

HYMN: "Living for Jesus."

POEM:

I followed Jesus in the morning:
I woke up full of life and joy
As Jesus did when just a boy.

GREAT ART AND CHILDREN'S WORSHIP

I helped at home and did my share
To make our home a place more fair.
I followed Jesus in the morning.

I followed Jesus in the afternoon:
I studied well, was kind at school;
In games true fairness was my rule;
I made good friends at school and play;
My thoughtfulness made Mother gay.
I followed Jesus in the afternoon.

I followed Jesus in the evening:
I stopped to think of all I'd done;
The work, the play, the joy, the fun.
For thoughtless ways I said, "Forgive,"
And prayed, "Like Jesus may I live."
I followed Jesus in the evening.¹

QUIET MUSIC

PRAYER: Our Father, it is easy for even the best of men to hide their love of truth and righteousness when things go wrong, and when everyone else seems to be on the other side. Help us not to be afraid of what people will say to us or do to us if we are loyal to Jesus, to God, and to the Church. It is easy to remember these things when everything is going right, but give us courage to remember them also when the way is not easy. Amen.

HYMN: "We Would See Jesus."

Suggestions for Group Discussion

The teacher may begin "In our worship today, you heard read from the Bible the accounts of how some of the disciples and followers did, or did not, show loyalty to Jesus at the time of the Crucifixion, when things were very hard for them. Let us review, and some of you explain in your own words: What did Peter do? Judas? Some others at Gethsemane?

¹ Louise S. Linder, "I Followed Jesus," *Baptist Leader*, January, 1947.

JESUS AND HIS FOLLOWERS

Joseph of Arimathaea? The three Marys? Do you blame the ones who were disloyal? Why or why not? What could Peter have done, for example, when they were all making fun of him in the courtyard? Was he sorry for his carelessness and haste?

“One of the things we must remember is that at the Last Supper these same disciples were terribly surprised and hurt when Jesus foretold that there would be disloyalty among them.

“Leonardo da Vinci, a great Italian painter of some four hundred and fifty years ago, used this dramatic scene as the subject for one of his best known paintings, ‘The Last Supper.’ Let us study it.

“First, watch carefully while we name each disciple and point him out. Jesus has just said, ‘One of you will betray me.’ What effect does this have on the group? Study what each is doing.” (See the resource material.) “Has the artist caught the true character of each disciple? What do you think of the face of Jesus? Notice how Leonardo da Vinci has arranged the twelve disciples in four groups of three each, on either side of Jesus. Notice how several point toward Jesus, thus helping make him the center of attention. Jesus does not have anyone close to him. Can you think why?” (Perhaps the artist wished to emphasize Jesus’ loneliness. At any rate, it serves to set him out as the unique one in the group.)

After the group has discussed the painting and the Bible accounts of the disciples’ reactions to the occasions which revealed their loyalty or lack of it, ask the children what they think Jesus expects of each of them in the matter of loyalty.

“Is it enough to be thoughtless like Peter was and then be sorry? What did Peter do afterward to prove his loyalty?” Emphasize the idea that though we may not be perfect and will fail now and then, we must not use our human weaknesses as excuses for being careless in loyalty to Jesus and the Church.

JESUS IS WITH US ALWAYS

Christ at Emmaus—*Rembrandt*

THE STUDY OF THE PICTURE "CHRIST AT EMMAUS" BY REMBRANDT MAY well be used as part of the Easter observance, for the theme that the love of Christ is with us always is at the heart of the Easter message.

This message with all of its implications is not easy for younger children to grasp. Perhaps adults expect too much of them in this respect, and it would be better to give the children a little at a time, as they are able to take it in the light of their experiences. We do want children to have a sense of the nearness of God, and perhaps they can best know this through coming to associate God with happy and meaningful experiences at home, in school, in church, and with friends. The friends on the road to Emmaus found help in the experience of talking with someone, even though they did not recognize him as Jesus at the moment. Later their eyes were opened, and they realized that there had been a wonderful sense of understanding and companionship. So often, even with children, God has been close all the time, and we have not sensed it. It is better to recognize God early and thus enrich the experience of being near him even more and have full value from it.

Resource Material

For information on Rembrandt, see the study of "Christ Healing the Sick."

Rembrandt's paintings of Christ give us a wonderful feeling of spiritual light that is unlike any ordinary light. This beautiful "Christ at Emmaus" is no exception. The warm, radiant light seems to come from the very person of Christ himself. It illumines the entire scene.

The moment which the artist has chosen to paint is that in which Jesus makes himself known to his friends in the act of breaking the

JESUS IS WITH US ALWAYS

bread. It is as though he did this as a last resort, so sorrowful is the expression on his face. His own friends did not know him as he walked along with them and conversed with them. And now he has to do something that will make them know with certainty who he is. Almost reluctantly, he breaks the bread. Though this was done by all persons in those days, Jesus probably had a special way of doing it.

The older disciple at our right is awestruck, but the expression on his face is one of complete understanding. The one at our left, even though his back is toward us, shows that he is greatly taken aback. His hand is at his mouth as if to say, "Can it be! And I have been so blind, so stupid." This act of breaking the bread was a very little thing but quite eloquent, for it made them understand. Rembrandt has given us the scene with amazing simplicity yet with great force and dignity.

Worship Service

HYMN: "All Glory, Laud, and Honor."

CALL TO WORSHIP: Isa. 40:28-31.

HYMN: "Christ the Lord Is Risen Today."

SCRIPTURE READING: Luke 24:13-34.

STORY: "Christ at Emmaus."

PRAYER: Our Father, we pray that we may come to feel thy presence more keenly. Give us strength to do our daily tasks in such a way that we may not be ashamed to have thee by our side. Help us to remember to invite thy presence by living generously and kindly. May the message of thy ever-present love and thy continuing nearness be in our minds and lives today and always. Amen.

HYMN: "The Day of Resurrection."

CHRIST AT EMMAUS

The afternoon shadows were lengthening as two tired men trudged heavily along the dusty road.

GREAT ART AND CHILDREN'S WORSHIP

"I can scarcely believe he has left us—our friend Jesus, who was the best friend man ever had."

"Yes, and to die such a horrible death—the death of a criminal. After a death like that it will be hard to get the people to listen to the message which he told us to carry to all the world."

Quite suddenly another man caught up with the two.

"You look so sad," he said. "What is troubling you?"

Cleopas, one of the two friends, replied quickly, "You must be a stranger if you cannot guess why we are troubled. Have you not heard of Jesus, the great friend of man and revealer of God, who has been preaching and ministering here in Palestine the past few years?"

"Yes, I have heard of him," the stranger replied. "But what has he to do with your being troubled?"

Patiently the explanation was given. "Jesus was put to a cruel criminal's death. He has gone from our midst, and we are lonely and confused."

Cleopas added, "And Jesus kept saying something about coming back to be with his friends on the third day. It is now the third day since his death, and he is not here."

The stranger looked at the two friends sadly, "Do you not believe that your Jesus is greater than the powers of death? Have you not found such comfort in his words and deeds that you feel that the world should always have his presence?" And the stranger spoke at length, explaining many puzzling matters and answering their many questions.

As they came into the village and reached the door of Cleopas' home, the stranger started to bid them good-by.

"Wait! Stop and have supper with us and rest awhile," said Cleopas.

"Yes," replied the other friend. "And talk to us longer, for you are helping us understand why our friend Jesus suffered all these things and how he will come to be with us. If only he could be right here, now!"

The three sat down to a simple supper of bread and fruit. The cool evening shadows and a light breeze made the courtyard a pleasant place. A servant lad brought in the fruit on a platter, but before he could set it down, the stranger reached for the loaf of bread and held it for a moment. A sad look came into his eyes as he looked past the two men who were sitting on either side of him. There was something familiar

JESUS IS WITH US ALWAYS

about the way the stranger held the bread. The two friends looked at one another, almost startled.

And then the stranger did an amazing thing while the two men gazed at him in incredible wonder. He broke the loaf into small pieces—just as they had seen Jesus do at the last meal he had ever had with them and his close friends. They would never forget how he broke the bread that night nor what he said to them. Only Jesus would break bread that way. The two friends looked at one another. Cleopas formed the words in barely a whisper, "It is he—it must be!"

"And he was with us all the time, helping us, comforting us," said the other.

And when they looked back to where Jesus had sat, he was not there.

But the two friends were not surprised nor disappointed. Cleopas reached over and touched the seat where the stranger had sat. "He has not really gone. He will never leave us but he will always be near his friends who seek him."

The other nodded slowly. "Yes," he said, "he will never leave us. His presence, his love and his kindness, will always be near."

Suggestions for Group Discussion

Recall to the children the story of Christ's appearance to the disciples at Emmaus.

"Why do you think these friends of Jesus did not know him at first? Do you suppose it could have been because their attention was fixed so firmly on themselves—on their own grieving and disappointment? When did they later discover Jesus' presence?" He had to do something familiar, like breaking the bread in his own special way, to get them to realize that he had been with them all the time.

"Do we always realize when God is with us? Why or why not? What are the times when you are quite sure God is with you?" (At church, in time of special need, etc.) "What other times do you think God may be with you?" Help the children realize that God is always trying to help us and be with us, and that it is we, in our selfishness and lack of interest, who shut him out.

"What are ways of inviting God to be with us?" If the children have no suggestions, mention doing helpful things, unselfish things—in other

GREAT ART AND CHILDREN'S WORSHIP

words, when we are trying to carry out the work of God and co-operate with him, we are surest of his presence. We can deliberately shut God out of our lives by refusing to live as he would have us live. We can also invite the presence of God by prayer and in worship, by enjoying his world, by partaking of the beauty which God and man have created in music and art. God is wherever his work of goodness and beauty is being done, and we become his co-workers when we are partakers of these things.

“Rembrandt has given us a very beautiful picture of this scene of the supper at Emmaus. What is the moment which Rembrandt shows us? Look at the figure of Christ. How would you describe the expression on his face? Why do you suppose he is sad? Perhaps he is disappointed at the way his friends failed to recognize him. How do the two disciples look? Do you think the boy who is serving realizes what is happening?” The boy does not seem to find anything unusual in the scene. “Not everyone realizes the presence of Christ. It all depends on the person.”

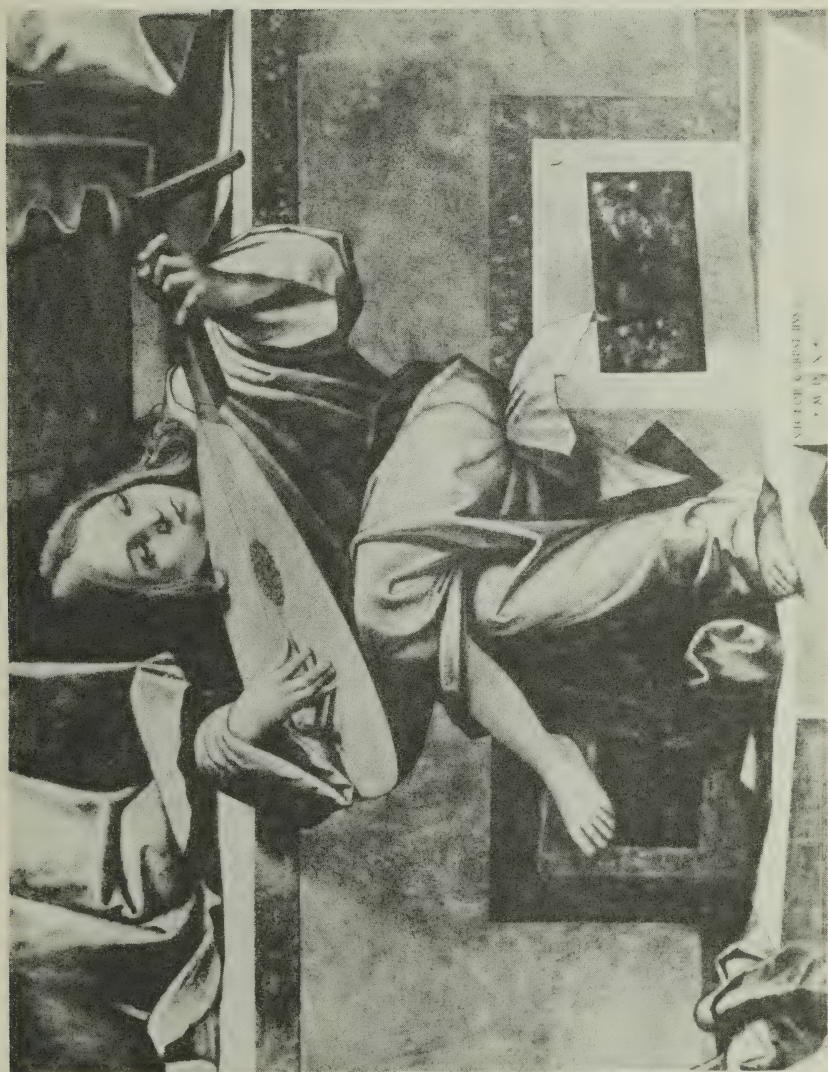


National Gallery of Art, Washington, D. C., Mellon Collection

The Madonna of Humility, *Fra Angelico*



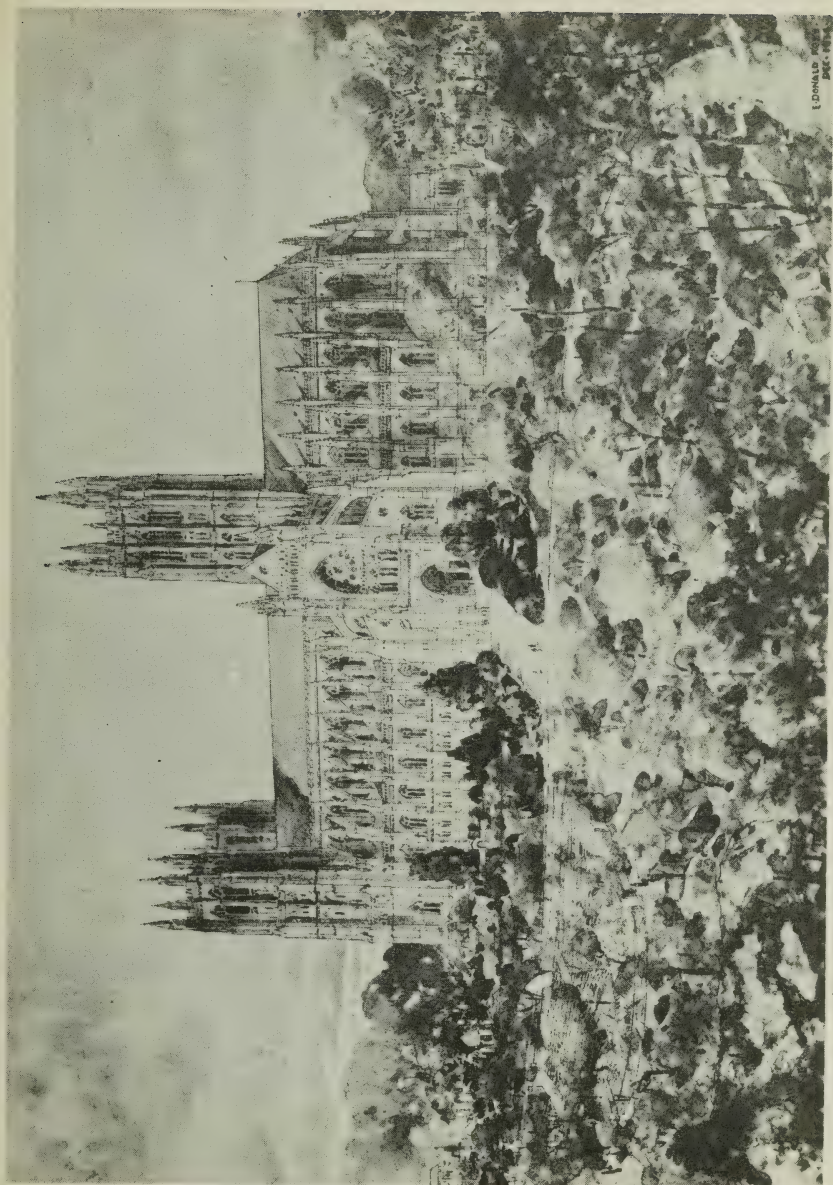
Singing Gallery, *Luca della Robbia*



Angel with a Lute, *Vittore Carpaccio*

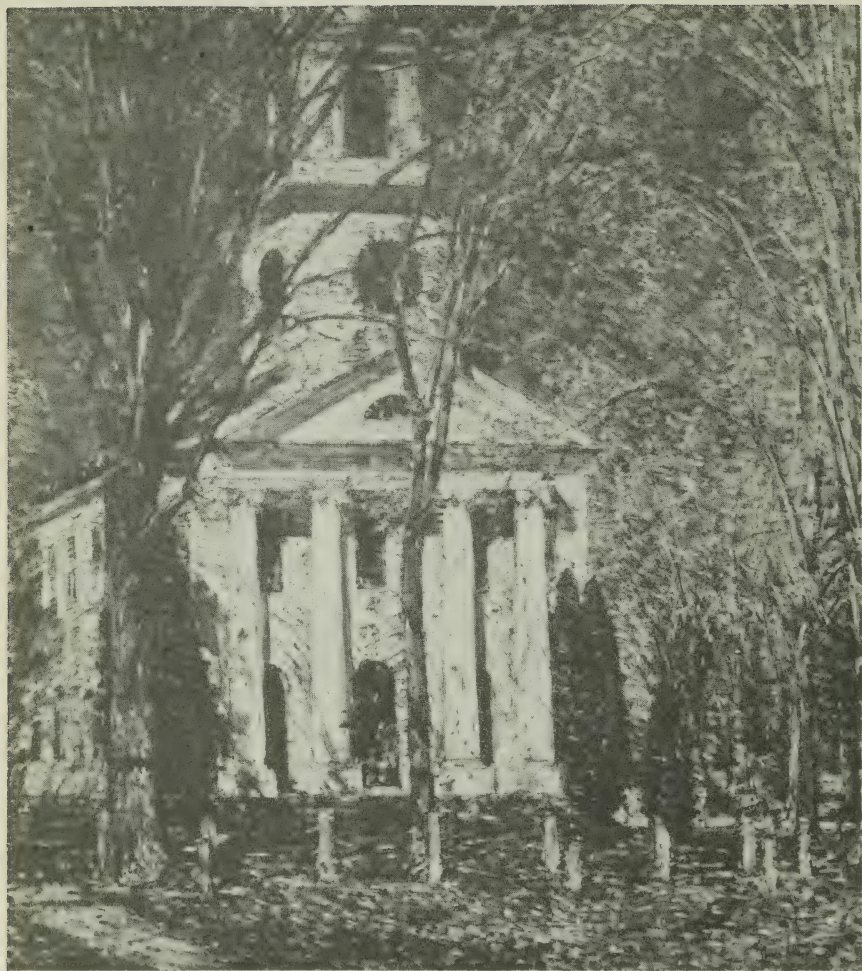


Chartres Cathedral, West Facade



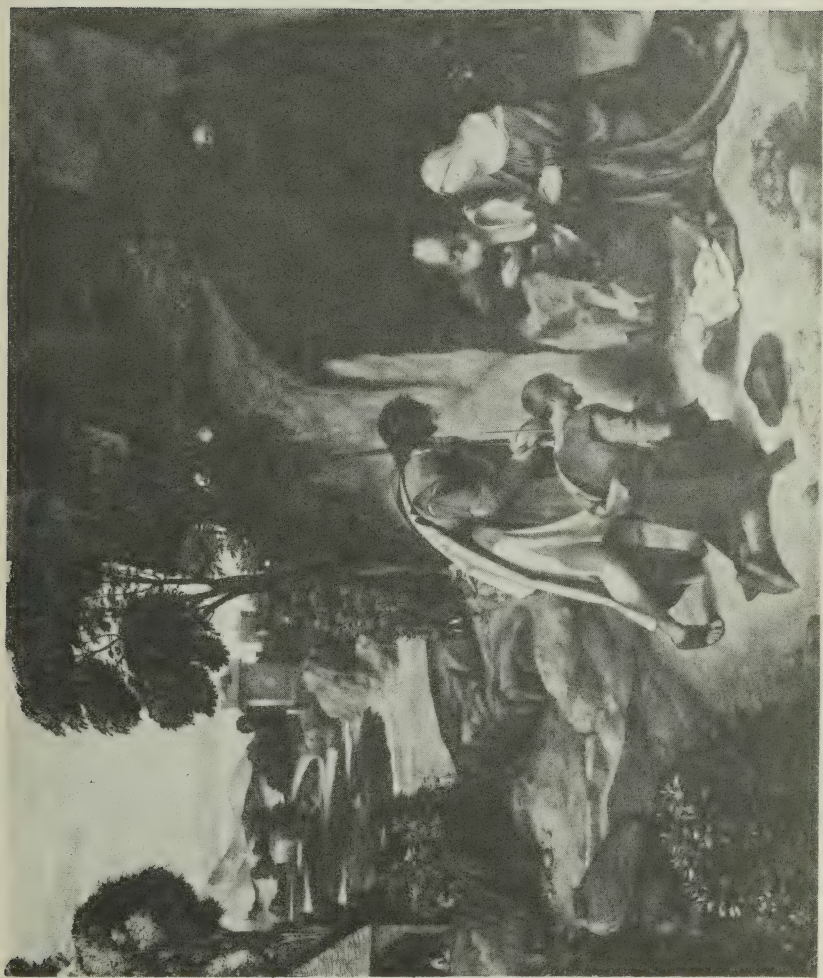
Used by permission of Washington Cathedral, Mt. St. Alban, Washington, D. C.

Washington Cathedral



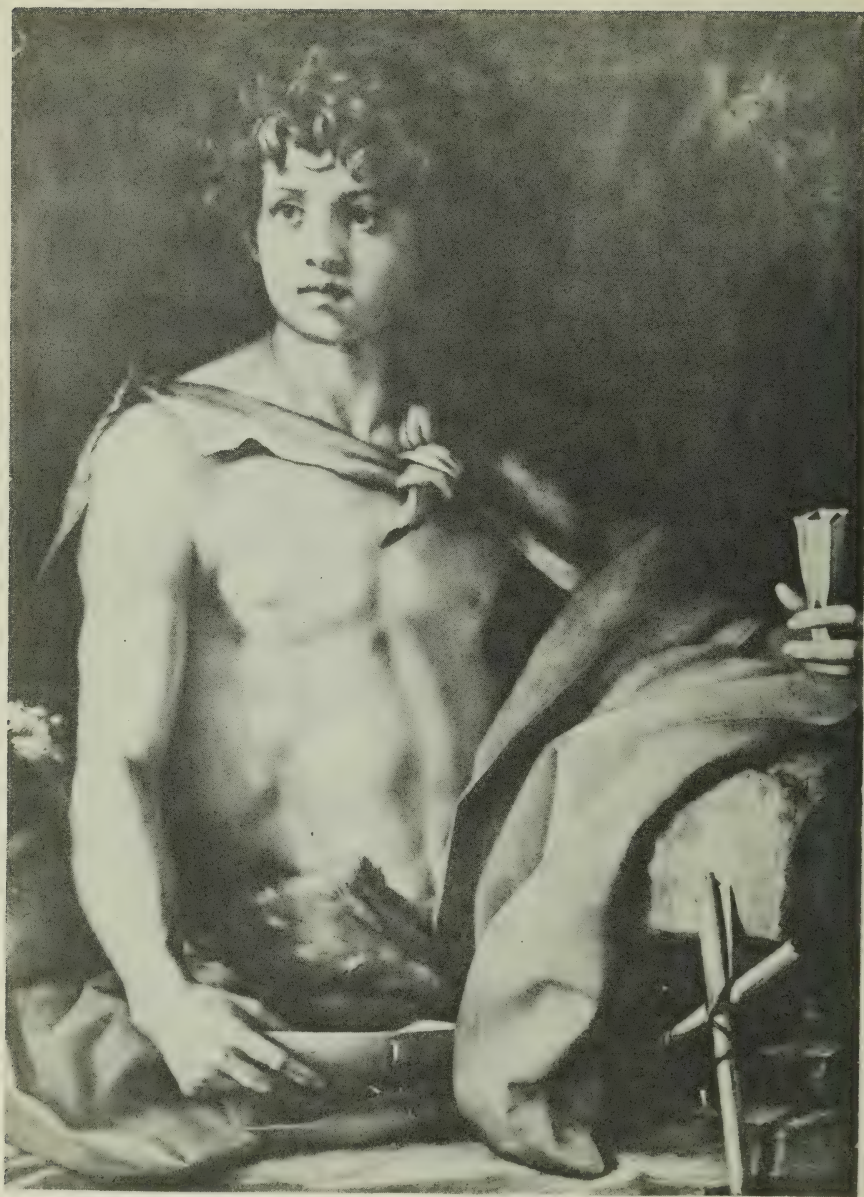
Courtesy of the Albright Art Gallery, Buffalo, N. Y.

The Church at Old Lyme, *Childe Hassam*



National Gallery of Art, Washington, D. C., Kress Collection

The Adoration of the Shepherds, Giorgione



St. John the Baptist, *Andrea del Sarto*

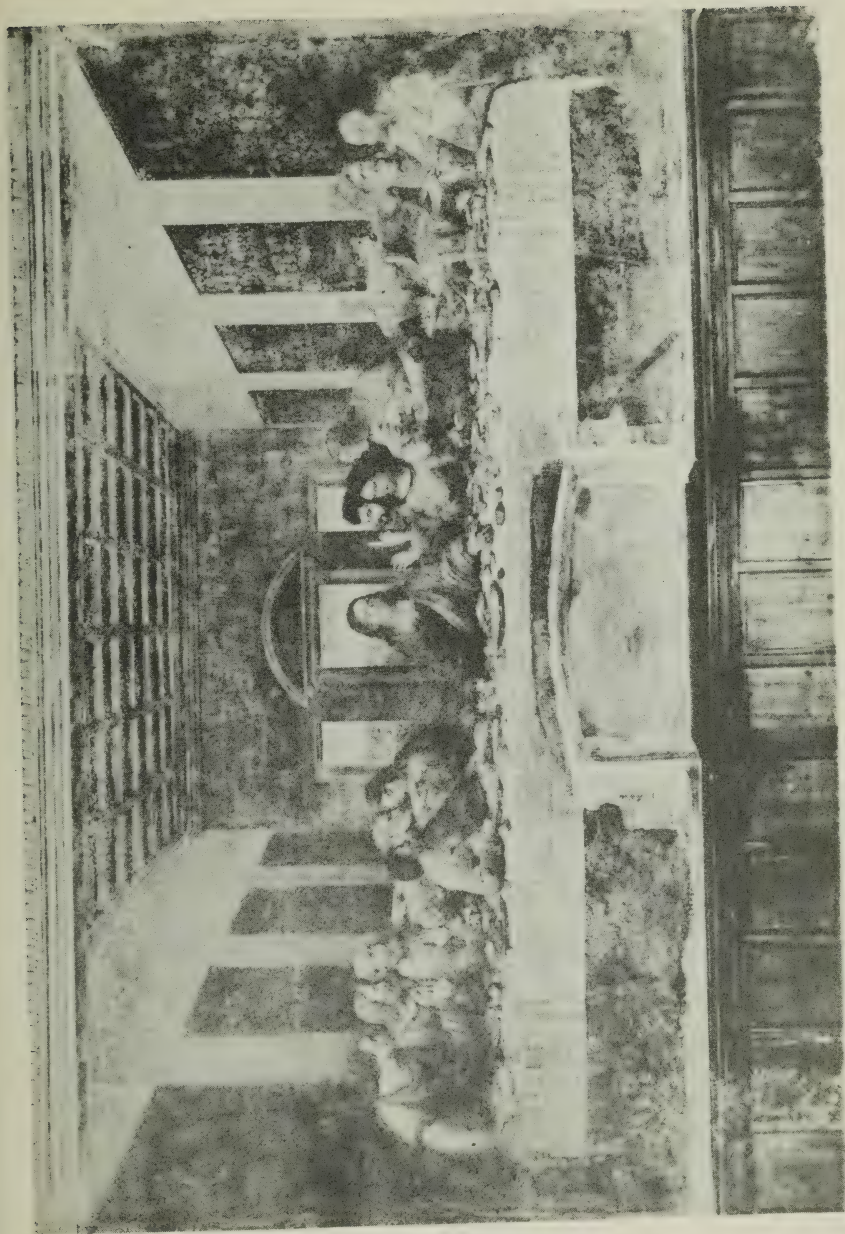


Courtesy of The Frick Collection, N. Y.

Christ Healing the Sick, Rembrandt



The Tribute Money, *Titian*



The Last Supper, *Leonardo da Vinci*



Christ at Emmaus, *Rembrandt*



Courtesy of The Metropolitan Museum of Art

Young Mother Sewing, *Mary Cassatt*



The Blessing, *Jean Chardin*



Courtesy of Durand-Ruel

At the Piano, Pierre Renoir



The Cornfield, *John Constable*



St. Francis Preaching to the Birds, *Giotto*

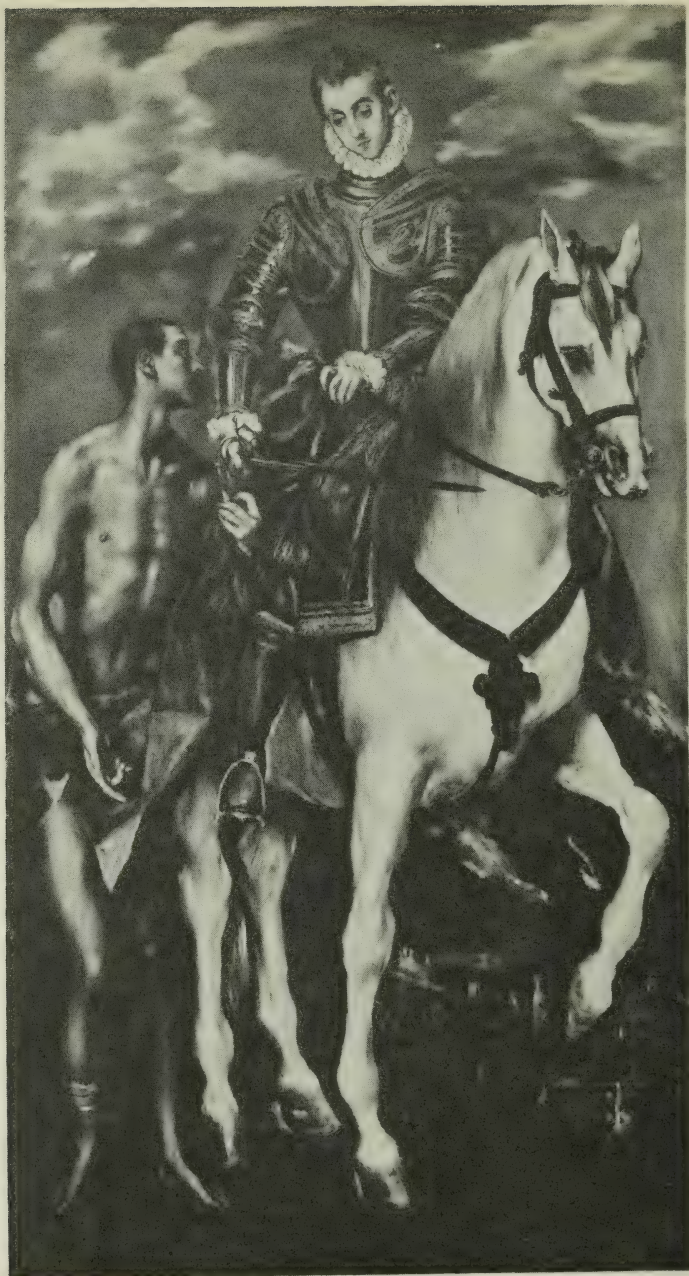


Courtesy of The Metropolitan Museum of Art.

The Harvesters, Pieter Breughel

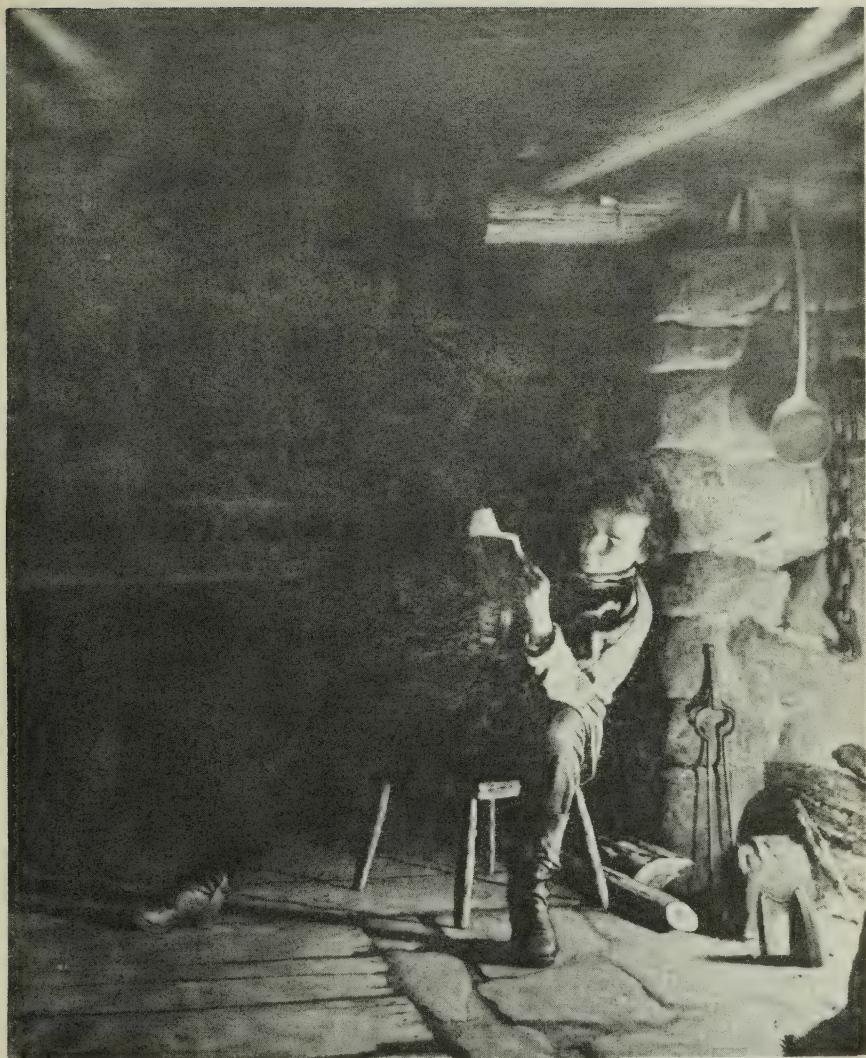


Jeremiah, *Michelangelo*



National Gallery of Art, Washington, D. C., Widener Collection

St. Martin and the Beggar, El Greco



The Museum of Art, University of Michigan, Ann Arbor, Mich.

The Boyhood of Lincoln, Eastman Johnson

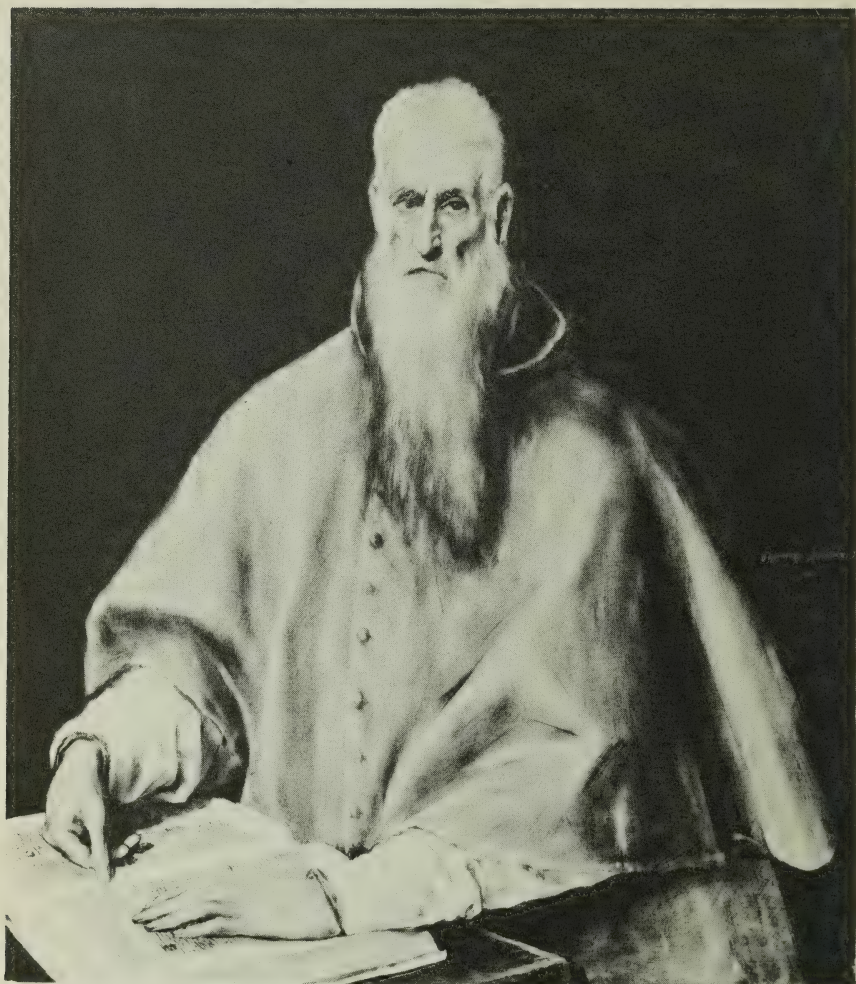


Collection, The Museum of Modern Art, N. Y.
Child in Checked Dress, Diego Rivera



In the Minneapolis Institute of Art

Carved Jade Vase



Copyright The Frick Collection, New York

St. Jerome, *El Greco*

ENJOYING MY HOME

Young Mother Sewing—*Mary Cassatt*

ALL TOO OFTEN CHILDREN TAKE THE FAMILIAR THINGS OF LIFE FOR granted. This is especially true of the home where they have been cared for and have lived from earliest memory. In the discussion of "Young Mother Sewing" we will want to talk about some of the things our homes give us. Since the subject of this picture is so closely related to children's experience, there should be a lively group discussion. Guide the conversation to an emphasis on appreciation for the home, especially for all that both the father and mother do to make the home happy. Make sure the children understand that it is important for every member of the family to help make the home pleasant—that parents should not have to do everything.

Resource Material

Mary Cassatt (kă-săt'), who painted "Young Mother Sewing," was born in America in 1845. She came from a wealthy family, and so working was her own choice. She persuaded her family to let her go to Europe to study. There she copied the works of the great masters and did some painting of her own. Her work became very popular, and her paintings of mothers with their children were especially well liked. Unlike many artists, Mary Cassatt did not seek fame, and she refused many prizes.

It is hard to believe, when we look at her work, that her eyes failed her, and that she finally became blind when old.

Most of Mary Cassatt's subjects were chosen from the poor and middle classes. She loved people and studied them so closely that she was able to give us a definite idea of the character of her subjects. It would be easy for an artist to be sentimental in painting the subjects chosen by

Mary Cassatt, but her works never had this quality. She humanized the lovely theme of mother and child and gave it a modern setting. Her colors are warm and her pictures light, as though flooded in sunlight.

In "Young Mother Sewing" Mary Cassatt shows us a busy mother who is still ready to welcome her child. It is obvious that the two are happy to be together. Perhaps the little girl has been playing, for her hair is tousled. She has paused to rest a moment, leaning quietly against her mother. The child seems to be dreamily thinking. There is a quiet busyness about the picture. There is work being done, but it is not hurried or tense. The subdued green and red colors are restful. The girl's warm brown hair stands out pleasingly against the cool colors of the cloth. Green is used considerably, giving coolness and rest. The other colors are interesting—pink, red-brown, pale yellow, and blue. Notice how the lovely vase of flowers balances the picture and gives a pleasant decorative touch. In the trees and background the artist used strong brush strokes, but she painted the faces very delicately. She tells us very plainly what this young mother and her child were like. Certainly they were people we would like to have known.

Suggestions for Group Discussion

Ask the children, "What does this picture, 'Young Mother Sewing,' tell you? What kind of people do you think the mother and her little girl are? Do they like to be together? Notice the repose and trust of the child and the kindly understanding of the mother.

"How do you think the mother feels about her family? Why? What else can you see in the picture that shows this mother has made her home attractive? Notice the vase of flowers.

"What do you think the little girl has been doing? Perhaps the mother made the dress the little girl is wearing. How many of you have mothers who sew for you? How many go shopping with mother? What are some of the things mother and father do to make home happy? What are some of the things you do to help at home and work along with mother and father to keep home a place of rest and comfort?"

Develop the idea that it is just as much the children's responsibility as it is the parents' to make a happy home where all help each other. Perhaps you will want to talk a little about why children need a home.

ENJOYING MY HOME

The home is God's way of looking after us, but we have to learn how to keep the home as God wants it. When home is unhappy, it is because someone isn't doing his share.

Worship Service

CALL TO WORSHIP: Ps. 33:1-5.

HYMN: "Let Us with a Gladsome Mind."

SCRIPTURE READINGS (to be rehearsed in advance).

First pupil: Trust in the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths. Be not wise in thine own eyes: fear the Lord and depart from evil.

Second pupil: Happy is the man that findeth wisdom and the man that getteth understanding. . . . She is more precious than rubies: and all the things thou canst desire are not to be compared unto her. Length of days is in her right hand; and in her left hand riches and honour. Her ways are ways of pleasantness, and all her paths are peace.

Third pupil: Children obey your parents in the Lord: for this is right. Honour thy father and mother; which is the first commandment with promise; that it may be well with thee, and that thou mayest live long on the earth.¹

PRAYER: We are glad, our Father, that in our homes we may find peace and contentment. Help us to enjoy our homes, and to do our share so that the other members of the family will be happy at home, too. In a world of so much trouble we want to work with thee to make life more like Jesus showed us it might be. Amen.

QUIET MUSIC

POEM:

Now God be thanked, we're saying,
For all the happy years:

¹ Prov. 3:5-7, Prov. 3:13, 15-17, Eph. 6:1-3.

GREAT ART AND CHILDREN'S WORSHIP

For Spring not long delaying,
With gardens far and near,
For sunlight and for showers,
For snow, and frost, and flowers,
And blessings everywhere.

Now God be thanked, we're saying,
For what all seasons bring,
For working and for playing,
For joy in everything,
For earth in all its beauty,
And home, and love, and duty—
O, God be thanked, we sing! ²

HYMN: "O Happy Home."

² Nancy Byrd Turner, "Song of Thanks," from *Child Guidance*, May, 1946. Used by permission.

REMEMBERING TO GIVE THANKS

The Blessing—*Jean Chardin*

THE BLESSING WILL READILY APPEAL TO CHILDREN. IT IS MORE THAN just a lovely picture, for the artist has captured the tenderness of the home, the love of children, and the helpful care of the mother. He has shown the importance of not forgetting to be thankful for the blessings of life, however small. The children will enjoy studying the picture together, for there is much in it that they can understand. They will be led easily into a discussion of some of the familiar things for which they will want to give thanks. Perhaps the children will want to write some brief original prayers of thanks to God for the everyday things of life. If this is done, let a committee of children choose with your help one of the prayers they like very much and use it in the worship. Perhaps a composite prayer could be written, taking the best from each of the prayers the children have written.

In the worship service it is suggested that one of the children tell the story of "The Blessing." He may prepare this from a preliminary study of the resource material and study of the picture. One of the older, more responsible children might well do this.

Resource Material

The French artist Jean Chardin (zhāN shār-dāN') lived from 1699 to 1779. He is famous for his still-life and domestic scenes. He was a careful observer, and possessed the ability to make even the most common things beautiful by color and light. He used to paint the things nearest to him—often it was his lunch. One of his well-known early works is a dish of sausages. When a young man, he was invited to paint a signboard for a surgeon. This was no ordinary sign. Chardin pictured a wounded man receiving the kindly care of the doctor. He painted this

scene so well that the number of patients for the surgeon rapidly increased. Flowers, fruit, jugs, cats, fish, and birds were among his famous still-life subjects.

After Chardin's marriage, which, judging from his painting, must have been most happy, he began to paint serene mothers and demure children.

"The Blessing" (*Lé Bénédicite*) is considered the best of Chardin's works. Notice the child with the drum hung on her chair. There is kindness and love in this home. The children have been called from their play to the evening meal. The young mother has just served the soup, and the youngest child, in her little chair, is about to ask the blessing. The others pause, looking at her, waiting for her to begin. The child, her hands devoutly folded, seems to have forgotten her prayer, and she looks inquiringly at her mother for prompting.

The artist shows us the important objects in the picture by flooding them in a soft light, while the far corners are in contrasting shadow. Violet, pink, and gold, with a silvery white, are the colors used. In the original painting they are especially radiant, yet delicate and sensitive.

This painting makes us glad that Chardin did not follow the style of his contemporary countrymen who hoped for commissions to paint kings and queens, dukes and duchesses. Instead, Chardin chose to spend his genius on painting housewives and cooks, surrounded with kitchen utensils and articles of food. No one ever painted bread better than Chardin. Life in its everyday aspects becomes more interesting through the eyes of this artist, who truly makes us more observing and thankful for the little things of life.

Suggestions for Group Discussion

The teacher may begin by saying, "This picture tells its story plainly. Let us see if we can find out what the story is.

"Who is going to say grace? How do you know? What are the children going to have for their meal? What kind of people are these? What tells you this? We feel that the mother and her children get along very happily together, because the artist shows them looking at each other.

"Describe the room. Is there anything you like especially about it?

REMEMBERING TO GIVE THANKS

Notice the homelike furnishings, the drum, the pottery, and the warm colors.

“Does this painting tell you anything about the artist and what he might have been like? Does it help you think of some important things about remembering to give thanks?” Emphasize the idea that though the children in the picture are having a very simple meal, they are thankful and happy. They are thankful for the love of sister and mother as well as for their food.

“Let us talk about some of the everyday things of life that we want to remember to give thanks for.” If you have previously used the material based on the thought “Enjoying My Home,” you may mention briefly some of the ideas you discussed there and then add other areas of experience. Try to keep the discussion on “little things” which delight and please children and youth in nature, their friends and family, hobbies and interests. Perhaps, if many of these picture discussions have been used, the children will mention being thankful for color, and for artists who painted lovely pictures such as these.

Worship Service

HYMN: “Father, We Thank Thee.”

RESPONSIVE READING

Leader: Make a joyful noise unto the Lord, all ye lands.

Response: Serve the Lord with gladness: come before his presence with singing.

Leader: Know ye that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.

Response: Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.

Unison: For the Lord is good; his mercy is everlasting; and his truth endureth to all generations.¹

HYMN: “With Happy Voices Singing.”

¹ Ps. 100.

GREAT ART AND CHILDREN'S WORSHIP

STORY: The story of "The Blessing" by Chardin, to be prepared and told by one of the children.

QUIET MUSIC: "For the Beauty of the Earth."

PRAYER (written by the children).

HYMN: "We Plough the Fields and Scatter."

MY FRIENDS

At the Piano—*Pierre Auguste Renoir*

BOYS AND GIRLS OF JUNIOR AND INTERMEDIATE AGE ARE GREATLY INTERESTED in friendship. This is an age when many friendships are formed and misunderstandings and heartaches may result because the children take their friendships seriously, yet, at the same time, sometimes do not know how to treat their friends and are apt to lack respect for each other.

A discussion on making and keeping friends is not amiss in junior and intermediate church-school groups. Respect for personality is at the core of Christian teachings. It is one of the important ways in which Jesus' teachings are different from other moral codes.

The teacher will remember that children do not express their feelings toward their friends as adults do. For fear of seeming sentimental, boys especially assume a blunt and often ruthless attitude, frequently riding roughshod over the feelings of others. This exterior attitude or "front" does not necessarily express their true feeling toward one another. If boys and girls can come to have a little more respect for each other, and if they can learn how to avoid the little disagreements and grievances which often come between friends, they will find life much more pleasant. That most of the children's conflicts with their friends can be avoided is the basic thought of this study.

Resource Material

Renoir (rē-nwār') lived from 1841 to 1919. He began his art career as a china or porcelain painter when he was only thirteen. He enjoyed this work very much, and probably would have continued with it, had it not been that a mechanical process was invented for decorating pottery about the time Renoir was seventeen. Perhaps his devotion to bright, clear colors was established when he was a painter of china.

Soon the young painter began his career in earnest. During the first

years he had quite a financial struggle, because his pictures did not sell readily. He even had to paint for restaurant owners with the agreement that they would give him food in exchange for his work. But he kept hard at work, and gradually his paintings came to be noticed by the public and by critics.

It was especially when he used bright colors and when his pictures reflected the joy of life that people wanted to see and buy his art. His popularity stayed with him until his death, after people came to know how pleasingly Renoir could paint.

"Vitality" is a word that characterizes his painting. "Fresh" and "bright" are two other appropriate adjectives. His figures, especially his children, sparkle with life and color. His people are having a good time, and the mood established is always a happy one.

Renoir must have been fond of children, for he painted them frequently. Perhaps it was the clear fresh quality of their skin, the lights of their hair, and their quick, changing moods that fascinated him.

"At the Piano" was painted during his best years. The picture shows his love for children quite clearly.

Suggestions for Group Discussion

Make a list of qualities the children like best to find in their friends, with "character qualities" and "social qualities" as the two headings. Perhaps the list will be something like this for a starter:

CHARACTER

Patience

Good temper

Respect for people

Clean mind

Tolerance

SOCIAL

Liking to have a good time

Co-operativeness

Respect for property

Fair play

Putting others first

Now ask each child to copy the lists for himself and quietly and privately check each item "yes" or "no" to show whether or not he has that quality himself.

"If you would make and keep friends, what must you be willing to do to be sure of happy friendships? When do you think it is not important to have your own way?" Help the children to see that while one should not always expect to give in, at least half the time one should.

MY FRIENDS

"What does the word 'compromise' mean? When we compromise, each one has part of his way and yet gives up some things too. We can't always work out things by this method, but we should when possible.

"How can we show more respect for our friends' ideas?" Ask the children to give definite examples from experience.

"How can we show more respect for our friends personally?" Emphasize the idea that we should not make fun of the things our friends enjoy, of their hobbies and their families.

"When the French artist Renoir painted 'At the Piano,' perhaps he had in mind that one of the qualities of successful friendship is an interest in and respect for each other's hobbies and interests. Why do you think this might be the theme of his picture?" (The girl seated at the piano seems to be showing her friend her music and is trying it out for her.) "How does the artist show us that the pianist is interested in her music? How has he shown us that the friend is also interested? What are some other things the girl might have done when her friend went to the piano?" (She might have gone off and looked at a book, or excused herself.)

Discuss the idea that often we have to put ourselves out to show an interest in our friend's hobbies and ideas and that this may be one way of making a happy friendship. Perhaps the two young friends have been playing quietly together when one of them, eager to share her pleasures with her friend, seats herself at the piano and begins to go over some favorite music with her. The onlooker, showing her friendship by respect for her musical friend's talent and interest in music, follows closely, looking over her shoulder at the music and listening quietly. In this lovely portrait Renoir has caught the spirit of quiet understanding and happy sharing of two friends.

Worship Service

CALL TO WORSHIP

Leader: Who shall ascend unto the hill of the Lord?

Or who shall stand in his holy place?

Response: He that hath clean hands and a pure heart;

Who hath not lifted up his soul unto falsehood.

HYMN: "Christ of the Upward Way."

QUIET MUSIC

POEM: If you are tempted to reveal
 A tale to you someone has told
 About another, make it pass,
 Before you speak, three gates of gold.
 These narrow gates: First, "Is it true?"
 Then, "Is it needful?" In your mind
 Give truthful answer. And the next
 Is last and narrowest, "Is it kind?"
 And if to reach your lips at last
 It passes through these gateways three,
 Then you may tell the tale, nor fear
 What the result of speech may be.¹

A LITANY OF PRAYER

Leader: Help us always to remember, O God, to be true to our best
 selves and in so doing to be worthy of our friends.

Response: May we always remember this, O God.

Leader: Help us to be ready to follow the voice of conscience, O God, and
 may we remember that the voice telling us to do right is thy voice.

Response: May we always remember this, O God.

Leader: Help us to remember to follow the example of Jesus, who was
 always true to God's way.

Response: May we always remember Jesus' example, O God.

Unison: Help us to be true to the best we know, that all our thoughts,
 words, and deeds may show that we are followers of Jesus. Amen.

PRAYER HYMN: "O Master of the Loving Heart."

SCRIPTURE READING: Luke 10:30-37.

READING: God be in my head and in my understanding;
 God be in mine eyes and in my looking;
 God be in my mouth and in my speaking;
 God be in my heart and in my thinking.²

HYMN: "I Would Be True."

¹ "Three Gates," from the Arabian.

² The Sarum Primer, 1558.

ENJOYING THE OUT-OF-DOORS

The Cornfield—*John Constable*

DURING THE SPRING, WHEN EVERYONE LOVES TO BE OUT IN THE OPEN, there are frequent opportunities for a discussion about nature and what it may mean to us as a part of God's creative process. It will not be difficult to stimulate a discussion about enjoying nature, for nearly every child will have some experience to relate. Many boys and girls of junior and intermediate age have nature hobbies such as bird study, flowers, butterflies, the weather, and camping out or hiking. As a rule, they love to share the interest and enthusiasm they have for their hobbies. As the children's ideas develop along this line, they can be directed quite naturally into a discussion of "The Cornfield," and much of the resource material can be used to add to an enjoyment of the picture. Stress the approach of *enjoyment* of nature, for enjoyment is part of appreciation, and appreciation is a pathway to God, if rightly interpreted.

Resource Material

John Constable (kŭn'stā-b'l) lived from 1776 to 1837. As you study his pictures, you feel that he loved the country and perhaps made his home in it. And this is true, for he was born and brought up in the green countryside of England. His father was a miller. As a small boy John Constable loved to watch the great mill wheels as they turned. His father wanted him to be a miller and gave him every opportunity to learn the trade. Constable operated a mill for one year. During that year he learned the ways of wind, storm, and clouds.

Constable's love of painting finally won out, and he gave up being a miller to devote his life to painting. Constable did not achieve success all at once. He had to work hard at his painting all his life. He was not elected a member of the Academy of Fine Arts until he was fifty-three,

yet all the years before that recognition he never once thought of giving up his art. He was a religious man. His closest friend was a minister. The Bible and good poetry were always his favorite reading. He often said that he did not see how anyone could be long in the out-of-doors and not grow closer to God.

England has many fine landscape painters, but none caught the beauty and calmness of her countryside so well as he did. He never tired of doing the same scene over and over, from a different vantage point each time in order to catch various effects of clouds, light, and weather.

Constable's art teaches reverence for familiar things. He did not need to go far away to strange lands to find beauty. He found it at his very door. He never tired of watching the clouds or running water. Constable took his ideas for paintings from nature and represented nature with truthfulness. His treatment of skies and clouds is especially noteworthy. The sky in all seasons, windy and calm, cloudy or clear, delighted him, and he recorded these changes of the sky in his painting. Since he was interested in mills, it was natural that he should paint water mills and windmills. All atmospheric conditions pleased him—dew, mist, rain, and sunlight. He saw beauty whatever the weather.

We can learn how to enjoy nature as we study Constable's scenes. Pastures, cottages, farm wagons, horses, and country houses find their way into his art. These are all utilized by man so that he can live in the country. Man is usually enjoying nature in Constable's paintings, and this is as it should be.

These things help us understand "The Cornfield." Notice the inviting composition of the picture, which draws the onlooker into the scene by making him want to walk down the cool and restful path. The keynote is calmness and serenity. We feel that Constable loved this place. Notice the grand trees, the clouds that pile up and up, and the inviting coolness of the shade. A boy is drinking from the sparkling spring while his dog waits patiently. The sheep amble quietly down the lane. The distant field is bathed in golden sunlight, an interesting contrast to the deep, cool shade. We feel a companionship with God's beautiful world that leads us to worship the God who made it for our benefit and enjoyment.

ENJOYING THE OUT-OF-DOORS

Suggestions for Group Discussion

Begin the discussion by asking, "How many have nature study hobbies? Let us see how many different nature hobbies are represented in the group." Make a list and then ask each one to tell briefly about his hobby, explaining why he gets so much enjoyment from it. "What do you think are the most wonderful natural beauties that God has given us?"

"Some men with a talent for painting have been so entranced by the wonders of nature that they have put them down on canvas in glowing colors, so that we too may enjoy them and have them to recall lovely out-of-door places we have enjoyed. This beautiful painting is called "The Cornfield" and is by John Constable, an English artist. What season of the year does this painting represent? Give reasons for your answer. What time of day would you say it is? Why?"

Call attention to the contrast of the heat and the light of the distant wheat field and the deep, cool shade of the brook and path. In England "corn" means any kind of grain, and any field of grain may be called a cornfield.

"What people and what animals are in the picture? What are the people doing? If you could walk into this country, what would you want to do most?" Some might want to take a drink from the cool stream, or walk down the path. This point may be brought out to show how similar this scene is to country which we have all seen, or can see near by.

"How does this picture make you feel?" Stress the sense of calm, restful beauty, and love of nature that leads to reverence..

"Can you tell what the artist enjoyed from studying this painting? What parts of the picture do you think he has painted especially well?"

Worship Service

HYMN: "Praise to the Lord, the Almighty, the King of Creation" or "The Heavens Declare Thy Glory."

SCRIPTURE READING: Bless the Lord, O my soul.

O Lord my God, thou art very great;
Thou art clothed with honour and majesty. . . .
He sendeth the springs into the valleys,
Which run among the hills.

GREAT ART AND CHILDREN'S WORSHIP

They give drink to every beast of the field:
The wild asses quench their thirst.
By them shall the fowls of the heaven have their habitation,
Which sing among the branches.
He watereth the hills from his chambers:
The earth is satisfied with the fruit of thy works.
He causeth the grass to grow for the cattle,
And herb for the service of man:
That he may bring forth food out of the earth. . . .
O Lord, how manifold are thy works! . . .
I will sing unto the Lord as long as I live:
I will sing praise to my God while I have my being.
My meditation of him shall be sweet:
I will be glad in the Lord.¹

HYMN: "This Is My Father's World."

POEM:

I believe in the brook as it wanders
From hillside into glade;
I believe in the breeze as it whispers
When evening shadows fade.
I believe in the roar of the river
As it dashes from high cascade;
I believe in the cry of the tempest
'Mid the thunder's cannonade.
I believe in the light of the shining stars,
I believe in the sun and the moon;
I believe in the flash of the lightning,
I believe in the nightbird's croon.
I believe in the faith of the flowers,
I believe in the rock and the sod,
For in all of these appeareth clear
The handiwork of God.²

HYMN: "For the Beauty of the Earth."

¹ Ps. 104:1, 10-14, 24, 33-34.

² Author unknown.

ENJOYING GOD'S CREATURES

St. Francis Preaching to the Birds—*Giotto*

ALL BOYS AND GIRLS, NO MATTER WHETHER THEY LIVE IN THE CITY, village, or country, may find opportunity to enjoy God's creatures. Birds, small animals, insects, pets—children love them all. We touch a note of common interest whenever we begin to talk about animals to boys and girls.

In the program "Enjoying the Out-of-Doors" we discussed a more general approach to the enjoyment of the out-of-doors, and briefly mentioned nature hobbies. In this study we may endeavor to introduce the specific field of bird study as a hobby and hope that through this as an example of how a child may fully enter into the enjoyment of God's world some of the children may be encouraged to develop the kind of nature hobby they find most interesting.

The teacher will want to plan to take the children on a "bird walk" during the week. Suggestions for planning this activity are outlined at the close of the suggestions for group discussion.

The familiar and beautiful painting "St. Francis Preaching to the Birds" by Giotto is one which would naturally be associated with a discussion of birds. Francis of Assisi loved all of God's creatures and associated them with God's goodness. There is something about him that is especially appealing to children. They understand his naivete' and concern for God's creatures. They love him for his kind, often impulsive, acts of goodness. In fact, they love him almost at once, when they come to know him.

Resource Material

Little is known about Giotto (jôt'tô). It is believed that he was born about 1266 and lived until 1337. Legend tells us that when he was a

boy caring for his father's sheep, the noted painter Cimabue found him drawing with a slate on stone. He was drawing a sheep, and it was so lifelike that Cimabue immediately recognized that, with proper training, the boy Giotto would become a great artist. Cimabue took Giotto home with him and taught him all he knew. Later the pupil became more famous than his teacher.

Giotto made a great contribution to painting, for he loved nature and colors so much that he gave his figures life. His painting of the madonna did not appear flat and lack perspective as did those of his contemporaries. It was not easy for him to achieve this sense of space, because none of the other painters whose works Giotto had seen understood perspective—a quality that makes you feel you could walk right into the picture. Underneath the robes of the people Giotto painted we can imagine real, living people. Giotto was a good decorator too, for he often painted frescoes, which are paintings on plaster walls made while the plaster is still damp. The church at Assisi, Italy, was one of the churches Giotto decorated. It was at Assisi that Francis lived, and the church was dedicated to him, so Giotto was requested to paint the story of the much-loved saint on the walls of the church built in his memory.

Francis lived only a few years before Giotto. Fact and legend are strangely mixed in the accounts of his life. He was the son of a rich nobleman, a merchant. He was very worldly as a youth, but came to a conviction that he must give all to the poor and follow Jesus' teachings and commandments to the disciples. He loved people, and he loved all nature. He spoke of the birds as his "sisters." He spoke of "sister water," "brother sun," and "brother wolf." He was afraid of nothing, having only love in his heart for all that God had created.

He wrote a song about his love of nature which is known as "Canticle to the Sun." A number of translations of this have been made from the Latin. Among them are Sophie Jewett's "Song of the Sun" and the words to the hymn "All Creatures of Our God and King."

Francis lived many hundreds of years ago, and since his time there have been scores of others who have loved the birds and nature, and have found in them a source of inspiration. The teacher may wish to mention John James Audubon, whose life was largely devoted to the study of birds and to making wonderful drawings and paintings of

ENJOYING GOD'S CREATURES

birds. These Audubon prints are still unequalled. The life of Audubon is very interesting, and there are several fine biographies to choose from. It is always fascinating to study his prints.

Mention might also be made of the Audubon Society, named in his honor, and of the work of this national organization to protect bird life.

Suggestions for Group Discussion

Ask the children if any have ever seen the picture "St. Francis Preaching to the Birds" before. "Do any of you know the story of this picture, or can you tell us what the picture is saying to us?"

Perhaps some of the children have a bird feeding station or have a hobby of bird study. If so, ask them to see how many things they can tell about Francis from studying this picture. The group will soon discover that Giotto was trying to tell us that Francis loved the birds enough to want to talk to them and that the birds must have felt friendly toward Francis too, as they are listening to him attentively. "What do you suppose he is saying to them?"

Use some of the resource material on Giotto and on Francis to stimulate further appreciation and understanding of this lovely painting.

The teacher will want to read the "Canticle to the Sun" to the children, using either the words to "All Creatures of our God and King," or Sophie Jewett's translation, "Song of the Sun." Make a list of all the different creatures and things mentioned. Discuss how Francis gave praise and thanks to God for each of these.

Ask those boys and girls who indicated an interest in bird study to tell the group something about how they study birds. Develop the idea that Francis was one of many great people who enjoyed the birds. Ask the children if they know of others. Someone may be able to give a brief sketch of the life and work of John James Audubon. Others will mention Burroughs and Thoreau. Ask the children to bring their favorite books on nature study and also any bird prints they may have to share with the group. Make plans for a bird walk during the week.

If you have time, and sufficient interest is shown in the picture, study it further, asking the children to describe the color of the picture. Is it soft, dark, bright, or dull? Do the birds and people seem alive, as though they could move? Call the children's attention to the lovely tree

GREAT ART AND CHILDREN'S WORSHIP

and then see how many ways Giotto shows in this painting that both he and Francis loved nature.

The teacher may use the resource material as questions about the picture come up. Let the children discover all they can by their own observation, and as their interest and curiosity grow, give them the background described here. Emphasize the sincerity of both the artist and his subject.

Planning the Bird Walk

It is important to have someone go on this trip who is enough of an authority on birds to command the respect of the children. At the same time this person must be one who likes and enjoys children. If you do not feel qualified to serve as a guide, invite an authority on birds to accompany the group.

Let the boys and girls have an active part in making and carrying out the plans. If some of them are interested in birds, they may help plan the excursion and serve as helpers. For example, if there are three bird enthusiasts in a group of eighteen, each one can be assigned five others who will stay by him to secure help in identification.

In most places the first hours in the morning, or early evening, are good times to observe birds, since they are out looking for food then. Try to arrange to have not more than twelve children go together. The group can be divided into sections, if necessary, to keep the units small. Ask all who have field glasses and bird guide books to bring them. The Reed bird guides are old, well-established authorities, while *A Field Guide to the Birds* by Roger Tory Peterson (Boston: Houghton Mifflin Co., 1947 ed.) is the latest and best of the small guide books.

Choose a place easy to reach. If it is difficult to get to the country, lake shore, or woods, a large city park or bird refuge will be a place where you can see the common varieties of birds. Don't try or expect to see rare birds. Learn first to enjoy the songbirds, thrushes, meadow-larks, sparrows, and perhaps some of the water birds.

Either before the group disbands or the next time the children are together evaluate your experiences and discuss how being close to God's world helps us think of God and often makes us feel like worshiping him. Reference may be made to the "Canticle to the Sun," and perhaps,

ENJOYING GOD'S CREATURES

if the situation seems just right and natural, the children may like to sing, "This Is My Father's World."

SONG OF THE SUN

O Lord, we praise Thee for our Brother Sun,
Who brings us day, who brings us golden light.
He tells us of Thy Beauty, Holy One.
We praise Thee, too, when falls the quiet night,
For Sister Moon, and every silver star
That Thou hast set in Heaven, clear and far.
For our brave Brother Wind we give Thee praise;
For clouds and stormy skies, for gentle air;
And for our Sister Water, cool and fair,
Who does us service in sweet, humble ways;
But, when the winter darkens, bitter cold,
We praise Thee every night and all day long
For our good friend, so merry and so bold,
Dear Brother Fire, beautiful and strong.
For our good Mother Earth, we praise Thee, Lord;
For the bright flowers she scatters everywhere;
For all the fruit and grain her fields afford;
For her great beauty, and her tireless care.¹

Worship Service

HYMN: "All Things Bright and Beautiful."

SCRIPTURE READING: Ps. 19:1-6.

HYMN: "All Creatures of Our God and King."

PICTURE INTERPRETATION (to be prepared by one of the children).

PRAYER HYMN: "God, Who Touchest Earth with Beauty."

¹ From *The Poems of Sophie Jewett* (2nd ed.; Thomas Y. Crowell Company).
Translated from a hymn attributed to Francis of Assisi.

WORK TO DO

The Harvesters—*Pieter Breughel*

"THE HARVESTERS" BY PIETER BREUGHEL IS A PAINTING WHICH APPEALS strongly to children. They never fail to respond to the carefully arranged scene of the fields of grain being harvested by the busy workers, some of whom are taking a well-earned noonday rest.

The discussion of work is an important one for children. Too often they do not understand the interrelatedness of work to life and to all other people. The teacher can, through the appreciation and discussion of this painting and the ideas it invokes, help the children see that we must all work and that in so doing we become partners with God in the creative process, for God depends on us to help keep the world he has made ever growing. This could not be done if work were neglected.

The importance of small tasks, of all working together so that there may be a completeness to work, is the larger idea the teacher should keep in mind as the discussion develops.

Resource Material

Almost everyone who looks at a painting by Pieter Breughel (pě'těr brū'gěl) asks the question, "Is this a modern painter?" And then they are surprised to learn that he was born in 1525 in Flanders.

It is the opinion of art critics that Breughel was at least three hundred years ahead of his time. For one thing, he produced many paintings in which landscape was of primary interest and importance. His contemporaries and predecessors used landscape only as a necessary background to their figures, which were of central importance. Breughel believed that landscape was important in its own right. So, even in paintings where people are the theme, Breughel is unafraid to make a background of nature and show us the beauties of the seasons.

WORK TO DO

Breughel's colors and sense of space are modern, for they are gloriously rich and vibrant. There is always plenty of space in Breughel's canvas. You feel you could wander about over hill and dale, far back into the distant scene. In fact, few painters have ever given a feeling of as much space as has Pieter Breughel.

Another modern quality this Flemish painter has is his strong sense of design. His paintings are almost like the picture maps we all enjoy.

Little is known of Breughel's personal life except that he was born of peasant stock. He once took a trip to Italy which was most unconventional, for instead of visiting art galleries and churches, where he might see the works of the Italian masters, he tramped around the countryside and small villages, mingling with and enjoying the people. This was typical of Breughel, for he loved all people, as his painting shows clearly. He enjoyed people for what they were, and he made no apologies for them. Young and old, they crowd his paintings, dressed in colorful, simple peasant costumes, with huge hats and clumsy shoes. These peasants of Breughel's are usually busy at their work or pleasure, doing the things the painter and his friends did every day.

Breughel has given us many religious paintings. "The Blind Men," "Carrying the Cross," "John the Baptist Preaching"—these and several others have powerful religious messages.

Breughel is best known for his landscapes and seasonal interpretations, and "The Harvesters" is a fine example of this work.

The season of this painting is the height of harvest. The rich, golden grain is as high as a man's head. The time is high noon, and most of the people are resting and eating lunch. Tired workers sit on bundles of wheat to eat from the baskets of food they have brought with them. One man is exhausted and sleeps, utterly relaxed. Another comes with a jug of water. In the background we see women binding sheaves of grain. At the left two men continue their cutting. In the background, beyond the wheatfield, a great wagon-load of grain is being taken to the mill.

Breughel's paintings nearly always show much activity. If you look carefully at "The Harvesters," you can see the apples on the ground and the woman gathering them. You can see boys playing in the open green plot at the center of the picture, and far back, in another field,

GREAT ART AND CHILDREN'S WORSHIP

other harvesters cutting grain. The village and the harbor lie beyond.

Yet, in spite of this variety of activity, and many scenes within one scene, Breughel's painting has unity. The wide field of golden grain runs from the lower left of the canvas in a flowing band, diagonally across the picture, and the church and group of houses continue to carry the eye along to the upper right corner. Within this irregular but pleasingly curved frame the central scene is set. The large tree helps keep the eye focused on the picnickers.

Breughel's work always entrances because of the patterns within his canvas. The neat, symmetrical, erect stalks of grain, tied together; the newly cut grain laid on the ground; the near and far wheat fields; the green spaces and the harbor—all are laid out in pleasing and precise manner. Breughel is like many modern painters for this reason, and it is difficult to believe that he painted four hundred years ago.

The colors, bathed in a rich amber light, range in shades from light to dark brown and green in many variations. The brilliance of the noon-day sun gives the scene vividness. Color is one of Breughel's strongest contributions to the art of painting, and the colors of "The Harvesters" are a fine example of the artist's great ability.

Suggestions for Group Discussion

Ask the children to describe the activities shown in the picture.

"How has the artist let you know how some of the people feel?" (The man in the center foreground is so tired that he is taking a nap. The man walking through the pathway, with the jug, is also weary—his shoulders stoop and his feet lag. Others eat heartily).

What kind of a harvest is this? How do you know? What work have these people done in other months in order to reap this harvest? What more work will they have to do to make the harvest of benefit to them?

"Why do you suppose man works? Do you think you could imagine a world without any work to do? Try to describe what it would be like.

"In Breughel's painting men, women, and even young boys and girls, are all helping with the harvest. Give reasons why you think all people of all ages need to work together today. Suppose the men with wagons refused to take the grain to the mill? What would happen?"

WORK TO DO

Discuss how there is work for all in God's world and how each task, however small, is important and may be done joyfully and carefully so that all the world's work may be done well.

"How does this painting help show you that we are workers together with God in his world? Notice the church in the background. Perhaps the workers will go there to give thanks to God for the fruits of their labor."

Worship Service

QUIET MUSIC

CALL TO WORSHIP: Ps. 95:1-2.

HYMN: "All Things Praise Thee, Lord Most High."

SCRIPTURE READING

Leader: Today, when we think about work, let us not forget that God is at work all the time. He is creating and fashioning the world day by day. He has created natural laws so that man may discover them and put them to work for a better world. Thus, in a sense, we are workers with God when we learn to use what God has made for us. In this verse we are told that we should work.

Pupil: I Thess. 4:11.

HYMN: "Thy Work, O God, Needs Many Hands."

POEM:

If a task is once begun,
Never leave it till it's done.
Be the labor great or small,
Do it well, or not at all.¹

PRAYER: Our Father, today we have been thinking about work. The work of the world is never done, for it is part of thy work in creating the world. Help us to be worthy of having a part in this work. Whatever our tasks may be, now and when we are grown

¹ Author unknown.

GREAT ART AND CHILDREN'S WORSHIP

up, give us willing hearts and hands. Help us always to do work that we may be proud of, that will help others, and that will be part of thy work. Give us strong bodies and keen minds to do this work and happiness of spirit to enjoy it because we are co-workers with thee. Amen.

HYMN: "O Master Workman of the Race."

LET YOUR LIGHT SHINE

Jeremiah—*Michelangelo*

BOYS AND GIRLS ARE INTERESTED IN SHOWING OTHERS HOW TO LIVE Christ's way, and the word "missionary" has a certain glamorous appeal to them. But they sometimes feel that only someone who teaches people about Jesus in a faraway land is a missionary. They do not realize that they too can help spread Jesus' teachings about how we should live. The programs in this series show what others have done and are doing to share the Christian way, in order to help the children understand what they can do. The series is built around the theme that when we live as Jesus taught us to live—carrying out our ideals, helping others, treating our friends with respect, appreciating those who are different from us—we influence those who "see our good works" to live for Jesus, too. Boys and girls who do this are missionaries, as surely as those who carry the Bible to foreign lands.

It is not always easy to be this kind of missionary. Children are constantly confronted by situations in which it takes courage for them to stand up for their religious ideals. These dilemmas may seem small when we compare them to those adults face, but the child's problem is just as important to him as the adult's larger one.

As an aid to discussing the problem of how one can have courage to carry Christian ideals into action and so influence others to accept them, we can study the lives of people who did find the answer to it. All great religious leaders had the courage to carry their convictions into daily living. In fact, one of the very necessary characteristics of leadership is to believe in something so strongly that nothing will hinder its being put into action.

Jeremiah was certainly an outstanding example of this. The characterization that Michelangelo has given the prophet is worthy of his great-

ness. Jeremiah the man and the portrait which Michelangelo has painted of him deserve to be considered hand in hand.

Resource Material

Jeremiah was perhaps the greatest of all prophets. Surely he was one of the most outstanding. Prophets were people who "spoke for God." They were preachers and writers with a message of reform. While most of the prophets were concerned with laws and ideas that had to do with man's external life, Jeremiah was concerned chiefly with how man's thoughts govern his life. He is sometimes called the prophet of the inner life.

Jeremiah's life was far from easy. He gave all he had to his work and was never afraid. During the forty years before the fall of Jerusalem he preached under great difficulties. When he was still a very young man, he went out and daringly preached against kings, princes, priests and others who had ideas which he believed to be wrong. He was absolutely fearless about saying what he felt God was telling him. In Jer. 7:1-24 we find a great and fearless sermon, to which the people paid little attention. Imagine how the priests thought about a prophet who dared say that burnt offerings were not commanded (Jer. 7:22-23). Read Jer. 26:8-11 to find out how the princes and priests felt.

Jeremiah dictated his messages to his scribe Baruch. Baruch then went about and read the messages aloud to the people. They made a great stir, and finally the king burned Jeremiah's manuscripts. But Jeremiah only dictated the book of sermons a second time. Under no circumstances did he fear to do what he believed to be right.

Of all the artists who are worthy to paint Jeremiah, Michelangelo (mī'kēl-ān'jē-lō) is the one most suited. There is even a similarity between the prophet and the artist.

The decorations of the Sistine Chapel, at the Vatican in Rome, contain the greatest of Michelangelo's paintings. These great frescoes—paintings on the walls and ceilings—picture the story of creation and other Bible stories, and the prophets.

Michelangelo was born in 1475. He was the son of a poor gentleman of Florence, Italy. At the age of thirteen he became a paid assistant in the studio of one of the city's fine painters. But Michelangelo was

LET YOUR LIGHT SHINE

chiefly interested in sculpturing, and even though he devoted many years of his life to painting, he always came back to sculpturing. In fact, the figures in his paintings have a rounded, sculptured look to a remarkable degree.

Michelangelo was always very good to his family, and he contributed to their support nearly all his life, sometimes at considerable sacrifice to himself.

In 1505 Michelangelo went to Rome to work on a commission to execute a monument for the tomb of Pope Julius. The work did not go smoothly because of arguments among those concerned with it, and in 1508 the pope demanded that Michelangelo stop work on his tomb and decorate the Sistine Chapel. Michelangelo protested that he was not a painter by first choice, but a sculptor, and that he would far rather continue with his carving. But the pope overruled, and Michelangelo had to undertake the work.

There were many difficult problems involved in painting the walls and ceiling of the Sistine Chapel. The scaffolding was the first great problem, and Michelangelo had to invent a new type of scaffolding before his painting could proceed. Imagine the difficulty of lying flat on one's back close to the ceiling and painting on wet plaster! Michelangelo tells us in one of his sonnets—for he was also a poet—that his eyes bulged and his neck was thrust forward due to this constant uncomfortable position. He tried using assistants, but they were so incompetent that he had to let them go and work all alone. Day after day he lay on the scaffolding, often not stopping to eat. The pope grew impatient at frequent intervals and demanded that Michelangelo should hurry and finish.

In addition to the ceiling Michelangelo painted the curved surfaces between the windows. This was far from easy, since to the eye the finished work must look perfectly normal and not as though it were on a curved surface. The method of accomplishing this is called foreshortening, and Michelangelo was a genius at it.

At last in 1512 Michelangelo's work in the chapel was finished. A weary and sick man, affected in health by the strain of his work, he had the satisfaction of seeing all Rome flock to the Sistine Chapel to view with wonder the great frescoes which so gloriously depict the Bible epic.

The prophet Jeremiah is one of the series of great prophets painted

on the spaces between the windows. Michelangelo has pictured Jeremiah in a mood of deep thought, pondering over the problems that he tried so valiantly to solve. Jeremiah's face is kindly and sad. Certainly a prophet who saw so much which he felt was not right would have been sad over the sins of the life and people around him. The more you study this great painting, the more you will come to feel it is true to Jeremiah's character.

Suggestions for Group Procedure

Begin the discussion by asking, "Do you know boys and girls who go to church or church school on Sunday and the rest of the week act as though they had never heard of the teachings of the church? What do you think of such people? What do you think people who are not Christians think of them?"

Discuss definite situations that might come up in the lives of children the age of your group and talk about how a person might show his convictions and so influence others in each case. For instance, Jim and his friend go to the store. The clerk gives Jim fifty cents too much change. What should he do and why?

Talk about some problems involving group behavior, emphasizing that while it is sometimes difficult to stand up against a group for what you believe is right, this is one way of being a missionary.

"How should a Christian behave in a group? If he believes certain things should not be done, what should he do?"

"What do you think a boy can do whose playmates are constantly teasing or bullying him to join with them in doing some dishonest things?" You can suggest, if the children do not, such examples as this: A group of playmates thoughtlessly plan a prank on a neighbor who is trying to grow a lawn and has asked the boys and girls to help him by keeping off the grass. One boy in the group recalls the Golden Rule. He cannot agree with the others that there would be any fun in seeking revenge on the neighbor. The other boys tease him and mercilessly taunt him for his "religious ideas." What should he do? How can he answer them? Is this boy, if he has the courage to stand up for his convictions, a missionary in a sense? How?

LET YOUR LIGHT SHINE

"Jeremiah as a leader of the Hebrew people had no easy problem. He believed that a man's thoughts should govern his actions."

Read Jer. 7:1-14. "Why do you think a sermon like that must have taken great courage?"

Discuss especially verses 5, 6, 9, 10, and 11. In verse 22 Jeremiah dared to question the custom of offering burnt sacrifices. Read verses 22 and 23 and point out that Jeremiah must have done a lot of thinking to have come to this conclusion.

"Did the people accept his ideas?" Read and discuss Jer. 26:8-11.

"In this great fresco that Michelangelo has given us of the prophet Jeremiah what do you see that shows you the kind of man Jeremiah must have been? What is the facial expression of the prophet in this painting? Do you think he must have felt sad and depressed often? Why?"

Worship Service

CALL TO WORSHIP: Lord of life, to thee we lift

Our hearts in praise for those,
Thy prophets, who have shown thy gift
Of grace that ever grows,
Of truth that spreads from shore to shore,
Of wisdom's widening ray,
Of light that shineth more and more
Unto thy perfect day.¹

HYMN: "For Man's Unceasing Quest for God."

SCRIPTURE READING: Matt. 5:13-16.

HYMN: "O Master of the Loving Heart."

PRAYER: Our Father, we thank thee for all who have shown other people the way to thee. Help us to live in the way that will make others want to follow Jesus' teachings, too. Give us courage to stand up for what is right when everyone else is doing wrong. We pray that we may never forget to let our light shine. Amen.

HYMN: "Forward Through the Ages."

¹ Washington Gladden.

SHARING WITH THOSE IN NEED

St. Martin and the Beggar—*El Greco*

MANY TIMES PEOPLE ARE LED TO GOD THROUGH ACTS OF KINDNESS. THE grateful people whom Jesus helped when they were in need were eager to understand the ideas of a person who could be so kind. And those who saw him helping others wanted to know the source of his unselfishness.

Christians through the ages have continued to show people the way to God by supplying their physical needs. Children often form the idea that today state or national agencies will take care of such things as providing opportunities for children to play out of doors, caring for the sick and the poor, and giving everyone a fair chance to live healthily, grow, and enjoy education; and of course they do, to a large extent. Yet the church has its part, too. The church still does much toward caring for the aged, the sick, and the poor, and many city churches include in their programs opportunities for young people to have wholesome recreation. This is one phase of carrying God's message into all the world.

The story of Martin of Tours will show the children how long ago a man followed Jesus by sharing with someone in need. The story of Muriel Lester is included because she is one of many people today who are doing the same sort of thing Martin did. The point to make is that each age has to answer the need in its own way, according to the current situation. Muriel Lester could not make a contribution in the way Martin did because today we care for the poor in a different way, through the social agencies which we support. But the motivation should be the same, and it is important for the results to be worthy of the motivation.

SHARING WITH THOSE IN NEED

Resource Material

Martin of Tours was born in the fourth century A.D. and lived during the reigns of Constantine the Great and Julian the Apostate. He was the son of a Roman soldier, and his parents were pagan, though he eventually converted his mother to Christianity. He was a soldier by profession from the time he was a youth until he was forty years old. As a soldier he was loved and respected by his men, who said that he was never given to angry words, but that he was soft-spoken, charitable, and humble. Perhaps his most outstanding quality was his pity. He could not look on an unfortunate person without being moved to do something for him, and this act was usually an act of sharing.

At the age of fifteen he became a Christian. He continued his service with the army until he was forty, when he decided to leave the army and give himself entirely to religious living. He went into retirement with some monks to study and pray, but it was not long before he was elected bishop of Tours. From then on he worked hard to bring the pagan world to a realization of Christianity. His fame and great works became widespread, and, in fact, November 11 is called Martinmas in Scotland to this day.

He is one of the best-loved saints, and there have been many legends written about him, for whenever a person is held in high esteem and affection, people like to talk about him and tell stories of his life and works. This is one of the stories people tell about him:

One cold winter evening, when the snow lay thick on the ground, Martin was riding at the head of his troops as they went back into the town. He had fought all day in the winter weather, and his heavy armor lay like dead weight on him. Even the warm wool cloak about him did not entirely keep out the cold.

As he rode along, he was thinking of many things. He thought of how he had first heard the good, kind message of Jesus and his love for all men. His heart warmed within him as he thought of the remaining years of his life—years that would be more full of happiness because of knowing about God and his Son.

Shivering as a bitter wind swept across the plain, he was glad to see that the gate to the city was only a few paces ahead. He thought of the fire which would be burning brightly on the hearth in the great hall.

Quietly he stroked and patted his handsome, faithful white horse, which had borne him these many long hours.

"Soon you, too, will rest, old fellow," he said, and the horse turned his head in response, almost seeming to speak.

Suddenly, the horse shied—just a little, but enough to let Martin know that something was wrong. Martin drew the animal to a halt as he saw to his amazement a man shivering in the cold.

"My good man, how cold you must be!" said Martin. "You ought not be out in December without a warm cloak. Here, let one of my men give you a lift on his horse and take you back to your home."

The beggar looked at Martin with tired eyes, set deep from weariness and hunger. He pointed to his bandaged leg as he turned to speak to the beautifully clad soldier on the strong white horse. He opened his mouth, but felt that there was nothing to say.

Suddenly Martin understood the situation, and a great wave of pity came over him. "We are both cold," he thought. "This man is my brother, but he has no cloak to warm him as I have."

Impulsively he snatched his cloak from his shoulders. Its soft, heavy folds fell against the shivering beggar. Martin drew his sword and cut the cloak in two, thrusting the larger portion into the astonished beggar's hand. Then, with a quick movement, he was on his way, waiting for no thanks, and leaving the bewildered man to gaze after him.

That night, after Martin thought he had forgotten the incident, and lay in deep, restful sleep, he dreamed. In his dream he saw Jesus, standing with part of Martin's cloak thrown across his shoulders.

"This, Martin, thou hast done for me."

When Martin awoke, he remembered the dream clearly. He also recalled the words of Jesus, "Inasmuch as ye have done it unto one of the least of these, my brethren, ye have done it unto me."

El Greco (el-gra'ko) was one of Spain's greatest artists. He was born in Crete in 1547, and his real name was Kyriakos Theotokapoulos. But the Spaniards called him "El Greco," which simply means "The Greek." As a young man he spent a great deal of time in Rome, where he studied the works of the great Michelangelo. In 1575 he went to live and work in Toledo, Spain.

SHARING WITH THOSE IN NEED

He was a genuine searcher after God, though we might not agree with his ideas of mysticism and self-effacement. He painted scores of religious subjects. During his lifetime Spain was in the midst of intense religious activity, and this is reflected in his art.

His style is dramatic and intense. He is always interested in showing character in the face and in every position of the body. You will notice that he elongates the human figure. This follows the ancient Byzantine style of art, and by this technique he sought to emphasize sensitive emotion and reveal character.

In the use of light and shadow he is like Rembrandt, The contrast of luminous light and the deep, thick shadows heighten the sense of drama. In his landscapes he uses light with the effect of lightning, often with jagged streaks of light against dark clouds and sky. His colors are usually cool and pale, and he favors lemon yellow, blue, dull green, wine red, and gray. All these are colors of somber emotion.

Some have compared El Greco's art to orchestration, because he blends his muted colors, lines, and planes into a harmonious whole, like an orchestra composed of many different instruments blended together to produce a single composition. Certainly he does manipulate his every line and color, his flamelike swirls which aspire upward, and his somber backgrounds, into a marvelous effect in each painting.

"St. Martin and the Beggar" was a subject which fascinated El Greco, for he painted it five times, each time a little differently. In this painting his Byzantine style, with long slender figures, serves especially to bring out the thinness of the beggar, making him look hungry and cold. Notice the wonderfully expressive hands and the gestures of the beggar toward his bandaged leg. The rich green of the cloak is repeated in the landscape. Though we do not see the snow, the artist makes us feel the cold by the windy, cloudy sky with only patches of light showing through, and by the dreary and bleak landscape. Certainly the shivering, gaunt beggar and the figure of Martin in his heavy gray metal armor look cold.

Suggestions for Group Discussion

Ask the children, "What are some of the things Jesus taught his disciples about the way they should treat the poor, sick, and the less

fortunate?" Recall as many examples as possible and discuss them. These may include the story of the good Samaritan, Jesus' instructions to the rich young ruler, various instances of healing the sick, and his kindness to lepers.

Explain that in Jesus' day there were no hospitals and no homes for the aged. The only way the poor had of getting anything was to beg.

"Although Jesus did not actually found any institutions to take care of these human needs, what ideas did he preach that might have started people thinking about their responsibilities toward those less fortunate?" Point out that Jesus' great contribution in this direction was that he believed each person was important to God and to his fellow men.

"Did the early Christians remember Jesus' teachings? What did they do about the poor?" Read Acts 2:44-47 and 4:32.

Do you know of any others after their day who tried to follow Jesus' teachings about helping the poor and sick? Does anyone know what Martin of Tours did? Here is a painting by El Greco showing Martin giving his cloak to a beggar. Study it closely. Can you imagine the story this picture tells? This was one of many kindly acts done by Martin. He believed in trying to follow Jesus' teachings very carefully. Does the cloak he is giving look like a good one?

"What has the artist shown you about Martin's character in this picture? Can you tell the season of the year? How has the artist expressed the coldness and hunger of the beggar?"

Tell the story of Martin and the beggar and develop as much about the picture and about Martin as you have time for and feel will be helpful toward understanding the picture.

"What are we doing today to try to carry out Jesus' teachings about the care of people? Make a list of the things your church and others are doing to try to carry out these teachings. Check the ones with which you can help, and discuss the ways you can contribute actively toward these. Anticipate the story of Muriel Lester to be told in the worship service by mentioning that she is someone who believes in helping others and in sharing with them whatever she can. Emphasize the idea that at times our progress in social improvements seems slow, but when we look back, we realize that there is progress and that everything we do in this direction will be helpful and important.

SHARING WITH THOSE IN NEED

Be sure to emphasize that people like Muriel Lester and Martin, who have wealth and could well be tempted to use it in other ways, are greatly to be commended for using both their time and their money to help those in need. Recall the rich young ruler, who could not give up his riches to follow Jesus, and bring out the point that here, in Martin of Tours and Muriel Lester, we find two people who obeyed Jesus' command, as have many others of wealth.

The rest of us, in more moderate circumstances, have to help in smaller ways, through co-operating with agencies that are giving real service. We may all give of our *time* to help carry out Jesus teachings about helping the needy. In so doing we shall be missionaries, showing others the way of Jesus by our lives.

Worship Service

CALL TO WORSHIP: Ps. 122:1.

HYMN: "O Brother Man, Fold to Thy Heart Thy Brother."

SCRIPTURE READING: Matt. 10:7-8.

STORY: "Muriel Lester."

QUIET MUSIC

POEM: When Jesus walked upon the earth
 He didn't talk with kings,
 He talked with simple people
 Of doing friendly things.

 He didn't praise the conquerors
 And all their hero host;
 He said the very greatest
 Were those who loved the most.

 He didn't speak of mighty deeds
 And victories. He spoke
 Of feeding hungry people
 And cheering lonely folk.

GREAT ART AND CHILDREN'S WORSHIP

I'm glad His words were simple words
Just meant for me and you,
The things He asked were simple things
That even I can do.¹

PRAYER: Our Father, when we think of all the suffering and the poverty there is in the world, we realize how great a task there is yet to be done. We thank thee for people like Muriel Lester, who have tried to show others the Christian way by helping those in need. We pray that each of us here may do his part to relieve suffering and poverty, and that we may remember that whatever we do or give should be done in love and Christian understanding. Amen.

HYMN: "When Thy Heart with Joy O'erflowing."

MURIEL LESTER

A few years before the First World War a girl of eighteen went with her sister to a party in Bow, London's East End, where poor and hard-working people live crowded together in old houses. At this unusual party Muriel Lester saw things she had never seen before. She had a good time, for these were happy people, but she noticed that they lacked the comforts and advantages which she and her sister Doris enjoyed.

Muriel Lester came to spend more and more time in Bow. She read to the sick and helped mothers with their many children who lived in one or two rooms, teaching them how to cook and care for their babies.

One year she and Doris rented a tiny worker's house in Bow and lived there with their brother Kingsley. These three lived exactly like their neighbors, on very little money. The friendly neighbors came to the Lesters' home for discussion groups, for worship, and for help and advice. The Lesters were loved dearly in Bow because they were willing to share the same crowded conditions and poverty as the people who lived there. They shared the joys and hardships of their neighbors and thus came to understand their problems.

It was a real sacrifice for the Lesters to move from their fine house into the poverty-stricken section of London. Instead of spending their

¹ Marion Brown Shelton, "When Jesus Walked Upon the Earth," from *The Pilgrim Elementary Teacher*. Copyright, The Pilgrim Press. Used by permission.

SHARING WITH THOSE IN NEED

money for their own pleasure, they now used it to give advantages to the poor.

After Kingsley died, the two sisters and their father decided to buy an old hall in which to do their work. They named it Kingsley Hall. Children could play in Kingsley Hall during the day, and grown-ups came after their work to play and relax. Interesting discussions on how the living and working conditions could be improved in Bow took place there. Muriel Lester found herself going to important people in the government to ask for better housing and working hours that were shorter.

Muriel Lester wanted to use what money she had to help her friends in Bow. She used only a very small amount for her own food; she wore only the plainest of clothes and lived in one room. The rest of her money she turned back into the work of Kingsley Hall. Even after her father died and left her some money, she continued to live in the same way.

When Miss Lester was elected an alderman, one of the first things she did was to ask the government to buy the best grade of milk for the children in Bow whose parents could not afford any milk for them.

Soon there was not enough room in Kingsley Hall for all the children that came to the nursery school, and besides they needed a yard to play in. Muriel Lester's father bought her an old rat-infested house and had it made over into what came to be known as Children's House. There school was conducted, with health classes, a parent's association, boys' and girls' clubs, and a nursery school.

As the news of what Muriel Lester had done for the working people of London spread all over the world, she was invited to India, China, Japan, and America to lecture and help solve the problems of the workers in these countries.

Muriel Lester's generosity and great friendship for the people made it possible for her to help them in a way no other person could. Always she was one of the people, never feeling herself to be any better than they. This is one reason why she was able to help them so much.

A larger Kingsley Hall had to be built to take care of all the people who came and the many workers who helped them. In all her work Muriel Lester puts her Christian life first. She believes and practices what Jesus taught about sharing and loving all people. Because of her

GREAT ART AND CHILDREN'S WORSHIP

Christian beliefs she has been able to help the workers of England and to influence the wealthy and those in high government affairs to help the poor. Everything she has done, and is doing now, is due to her love for God and for his children, and a desire to make this world more like a kingdom of love.

LEARNING TO UNDERSTAND OTHER RACES

The Boyhood of Lincoln—*Eastman Johnson*

ANOTHER IMPORTANT REASON PEOPLE FOLLOWED JESUS WAS THAT HE was kind to people whom others looked down on, including those of other races. The story of the Good Samaritan is the classic example of his teaching that all men are neighbors and brothers. When we put this principle into our daily lives, we show others the way of Christ.

Lincoln is appropriate for a study such as this because we find in him inspiration as an advocate of Christ's great idea of the brotherhood of man. The picture "The Boyhood of Lincoln" tells its own story, and so it is enough to present it to the group with as little or as much discussion and study of the picture as the time allows. However, include enough of the resource material to enhance and point up the children's observation and appreciation of the picture.

Resource Material

"The Boyhood of Lincoln" by the American painter Eastman Johnson is one of the few portrayals of the youth of a great personage. Have you ever stopped to realize that most of the paintings of well-known people show them as adults? In this painting Eastman Johnson endows the adolescent Lincoln with the potential qualities which made him beloved and famous as a man.

Eastman Johnson (1824-1906) was born in Maine. Although his father was an important state official, Eastman began work in a lithograph shop in Boston at the age of sixteen. Incidentally, it was in this same shop that the great painter Winslow Homer got his start. From a mediocre job in this print shop diligent work and growing talent caused Eastman Johnson gradually to work up to the leadership of the American school of painting.

Like most of the artists of his day, he saved his money and went to study and travel in Europe. For four years he lived in The Hague, Holland, and there studied the paintings of the seventeenth-century Dutch artists. These artists specialized in pictures of everyday life of the common folk, and it was in this type of art that Johnson excelled.

Johnson was invited to become court painter in Holland, a great honor to be paid an American. Nevertheless, he declined and returned to painting American folk life. He painted the American Indian. He traveled in the South to study Negro life first hand. His "Old Kentucky Home," though it sentimentalizes the theme, is nevertheless excellent. "The Corn-Husking Bee" is another of his paintings showing the life of the common folk in America. He was asked to do portraits of great Americans, and those of Longfellow, Daniel Webster, Emerson, and some of the presidents are among his finest works.

Eastman Johnson's art shows his earnest and sincere convictions about whatever subject he chose to paint. He entered completely and with great abandon into each task. He had great imagination, and at the same time he was a realist, who painted things as they are, with no apologies. He has not, for example, glamorized the boy Lincoln's setting, as he might well have been tempted to do. Instead he has painted it in a straightforward and sincere manner.

"The Boyhood of Lincoln" shows a lanky adolescent absorbed in reading a book by the light of the fire. The firelight highlights the finely chiseled face—the kind of face we would expect a man of Lincoln's character to have as a youth. The light of the fire affords the artist the opportunity of giving an amber glow to the most important part of the canvas and plunging the remainder in almost utter darkness, for we can barely make out the rest of the room.

The picture bears out what we already know about Lincoln's youth. He grew up in a one-room cabin. As a youth he worked hard in the fields and woods and could go to school only a few months out of each year. He loved books, and we often read how he walked miles to borrow and return them and how he studied them endlessly by the light of the fire in his humble home.

In analyzing the picture, notice the chain on which the kettle hangs,

LEARNING TO UNDERSTAND OTHER RACES

the ladle, the tongs, and the flatiron. The composition is excellent, the picture is simple and uncluttered, the use of light is unusually effective, and the line and color are strong, solid, and pleasing to the eye.

Suggestions for Group Discussion

Give the children time to study the reproduction of "The Boyhood of Lincoln." Then ask such questions as these: "What can you tell about Lincoln's home from this picture? Describe the details of furnishings and the interior of the home. Is it as you might have painted it? Why, or why not?"

"Study the face of the boy Lincoln, and then tell what kind of boy the artist pictures him to be. How does this compare with what you know to be true? How does the artist show us that this is the face of a boy with purpose and ideals?"

Remind the children that one of the chief things we remember about Abraham Lincoln is his part in freeing the slaves. Even as a boy, he had strong feelings against slavery. He did not believe that any race should be enslaved by another. Before the Civil War he did all he could to keep slavery from spreading to other parts of America. Ask the children to give several reasons why, if they had been like Lincoln and in his place, they would have wanted to give the Negro a better chance.

"Were Lincoln's ideas about the brotherhood of man widely accepted?" Compare the opportunities a Negro has today with those he had in Lincoln's day. Discuss briefly what Lincoln's work did for the Negro as the first steps toward helping him become a real part of American life. The group might list some of the important changes for the Negro which the abolition of slavery eventually led to. The list should include the opportunity of the Negro to go to school; his chance to use his talents in ways the rest of us can, and thus share his abilities with all of us for our pleasure and education; his opportunity to share in the larger life of the people, enjoying the privileges and responsibilities of community and national life; and the chance to develop his personality and become a self-respecting person.

"What is there still to be done in this matter of understanding other races?" Bring out the idea that work such as Lincoln started never stops,

GREAT ART AND CHILDREN'S WORSHIP

for there is always more to be done. Mention might be made of Negroes who are making great contributions to American life today.

Worship Service

CALL TO WORSHIP: Ps. 96:1.

HYMN: "At Length There Dawns the Glorious Day."

SCRIPTURE READING

LEADER: Today we are thinking of how God wants people everywhere to live and work together in peace and understanding. We have talked of Abraham Lincoln and his great desire to make his country one where there would be no slaves. We need to try to put his vision of the brotherhood of man, his patience, and his courage into our own lives. Perhaps these verses will help us understand his dream of brotherhood.

First Pupil: He giveth to all life, and breath, and all things; and hath made of one blood all nations of men for to dwell on the face of the earth.

Second Pupil: Are not two sparrows sold for a penny? And not one of them will fall to the ground without your Father's will. But even the hairs of your head are all numbered. Fear not, therefore; you are of more value than many sparrows.¹

Third Pupil: Here there cannot be Greek and Jew, circumcised and uncircumcised barbarian, Scythian, slave, free man, but Christ is all and all. Put on then, as God's chosen ones, holy and beloved, compassion, kindness, lowliness, meekness, and patience, forbearing one another and, if one has a complaint against another, forgiving each other; as the Lord has forgiven you, so you also must forgive. And above all these put on love, which binds everything together in perfect harmony.²

HYMN: "Thy Work, O Lord, Needs Many Hands."

¹ Matt. 10:29-33, Revised Standard Version. Copyright 1946 by The International Council of Religious Education.

² Col. 3:13-15, Revised Standard Version.

LEARNING TO UNDERSTAND OTHER RACES

PRAYER: O God, we thank thee for all those who have had a dream of brotherhood, and who have had the courage to put their thoughts into action. Help each of us, whenever we have a chance, to show by our words and deeds that we have respect for all people, thy children, of all colors and races. Amen.

HYMN: "America the Beautiful."

ONE OF MY NEIGHBORS

Child in Checked Dress—*Diego Rivera*

THIS LESSON CONTINUES WITH THE IDEA THAT WE CAN LEAD OTHERS TO Christ by treating those who seem different from us as neighbors and brothers, and applies it to the people of a neighbor nation who have come to live in the United States. Mexican labor is increasingly being used in fields and factories here. As we learn to know these Mexicans in the United States, we will appreciate them more if we know some of their countrymen's achievements.

One of the quickest ways to understand the people of any nation is to learn to appreciate its art, since art is intimately connected with the life of the people it portrays and can also arouse an appreciation of their contribution to the modern world. In recent years our neighbor Mexico has given the world several fine artists, as well as a number of wonderful arts and crafts, both old and new. Through appreciation of "Child in Checked Dress," painted by one of the foremost of these artists, the children can come to understand and like the Mexican people.

Resource Material

Diego Rivera (dyă'gô rê-vă'ră) is one of Mexico's greatest modern artists and ranks with the outstanding artists of today. He was born in 1886 of fine parents. His schoolteacher father early recognized his son's talent for art and sent him to an art school when he was ten years old. From then on Diego Rivera studied art diligently at home and for several years abroad.

In Spain he was interested in the close relationship which he saw between that country and Mexico, but always he longed for Mexico's purple hills and adobe houses and for his browned-skinned countrymen.

In Paris he became greatly interested in the Impressionists—Cézanne,

especially. It is said that once Rivera stood admiring a painting by the great Cézanne in a gallery window. He stood studying it so long that the owner became irritated and decided to change the picture. But as long as he replaced one painting by Cézanne with another, Rivera stayed. Finally darkness came and he went away, filled with the joy of color, much of which was strong and clear, like his own.

In Italy he saw the frescoes done by Giotto, and he decided he must paint some frescoes for his beloved Mexico. So he went back to his homeland, where he received a commission to paint the walls in the Ministry of Education building. In these frescoes he showed his people at work: weaving, harvesting, and making the pottery for which they are famous. He showed them oppressed, and finally their liberation and joy of freedom.

Always Rivera painted in strong, rich colors. These were the colors of the earth: ochre, brown, orange, deep clay reds. Then there were the strong bright colors of flowers and vegetables: red, yellow, purple, blue, and green. They were magnificent.

Rivera's people seem almost egg-shaped, for Mexicans are seldom tall and thin. Their round heads rest on wide shoulders, and nearly every line is a curve. Rivera especially liked to paint children, and their round, large, serious eyes look out from broad foreheads. Their coloring is healthy and their faces are intelligent, though they are far less happy-looking than our children in America. We feel they have reason to be serious, for Rivera is always the social painter, giving us the message of the land and its people.

Here in the United States Rivera is well known, having done frescoes in the Stock Exchange in San Francisco and in the Institute of Fine Arts in Detroit. His work is to be seen in many American galleries and is sought by private collectors.

This fine, honest portrayal of a Mexican girl makes us think of the Mexican migrant, more properly spoken of as the Spanish-speaking migrant. These migrants are often brought from Mexico at the expense of the American government, which has encouraged them to come to help harvest crops which ripen quickly and require speedy picking. The government has tried to make them comfortable during their short stay in each place, but, even so, the manner in which they live and the way

in which they are treated often prove an embarrassing stumbling block to our good-neighbor policy and Christian ideals.

The Mexican migrant is most frequently found in California, where he harvests fruit, grapes, and figs; in Texas and other southwestern states, where he helps with the grapefruit, orange, nut, and cotton crops; and in southern Minnesota and Michigan, where the sugar-beet crop must be taken care of.

Efforts are made to provide opportunity for the children of migrants to go to school, but often small children help in the fields to supplement the family income. Life would be cheerless for them if it were not for the work of home missionaries who help these folk in community centers, where they may have some social life, learn to care for their children, secure medical aid, and improve living conditions.

All too often the migrants are scorned by the residents in the community and thought of as "dirty foreigners." It would seem that most white Americans think all races that are not white-skinned are dirty. It is important for us to realize that color of skin has no relation to cleanliness, and that a person cannot choose the color of his skin any more than the color of his eyes.

Most Mexicans are of the old and honored Aztec and Inca tribes of the American Indian race. Civilization was far advanced in these tribes even before the Spaniards discovered the country. From their Indian heritage the Mexicans get their brown skin, straight black hair, and dark eyes.

Material to enrich this discussion of the Mexican may be obtained from the Home Missions Council of North America, 297 Fourth Ave., New York 10, N. Y. Ask for a map of the United States showing the migrant crops and a list of program helps on migrants. At a small cost you can secure plenty of interesting and valuable material.

Two very good books on life in Mexico are *Around a Mexican Patio* by Ethel L. Smither and *Over the Mexican Border* by Mildred Hewitt, both published by the Friendship Press.

Suggestions for Group Discussion

Ask the children, "As you look carefully at this picture of a Mexican child, what seems to you to make it unusual?" Discuss the interesting

ONE OF MY NEIGHBORS

coloring and the round, dark-skinned face with enormous brown eyes.

"Do you think this is a happy child? Give your reasons for your answer.

"Notice the way the artist has overemphasized the large head, enormous eyes, short body, and large hands and feet. What is he trying to tell us about the way the Mexicans look?

"What race are the Mexicans?" (Most of them are Indians with some Spanish blood.) "Can you tell how Indians are different in appearance from the white race? Have you ever stopped to think how each race of people has its own beauty and that we look strange to those of another race? What do you find beautiful about Mexicans?

"What can you tell about Mexico?" Let the children tell all they can remember, and then the teacher may supplement enough to round out an appreciation of the picture.

Ask the children if any of them know a Mexican person. "What is this person like? Where do most of the Mexicans in the United States live? What do the Mexican migrants do? What is a migrant? Why do we need to have migrant working people to help with certain kinds of crops?" Discuss the ways Mexicans help with some of the crops in your section of the country.

"How did these Mexicans get to the United States to work? What do we need to do about these people?" List some things that are being done for them. "What can you do to help?"

Worship Service

QUIET MUSIC

CALL TO WORSHIP: Ps. 117.

HYMN: "Where Cross the Crowded Ways of Life."

MEDITATION: Today, as we think of those people from other lands who have come to live in America, let us remember that each one of us may have an opportunity this very week to meet someone of another race. Let us think how our actions and words may help or hinder that person in becoming a better citizen and perhaps a better Christian.

GREAT ART AND CHILDREN'S WORSHIP

QUIET MUSIC: One stanza of music to "Where Cross the Crowded Ways of Life."

POEM: All the little children
 Wherever they may be,
 In this land of sunshine
 Or far beyond the sea,
 Have a loving Father,
 Who with tender care
 Watches o'er the children,
 Here and everywhere.¹

PRAYER: Our Father, America is made up of the people of many lands. We are not all of the same race or color, but we are all working to make America a great neighbor to the other countries of the world. May we never by word or deed do anything that would hinder thy love from spreading among all people. May we be friends to all in need. May kind, thoughtful, understanding words and deeds be our way of showing that we want to prove our thoughts by our actions. Amen.

QUIET MUSIC: One stanza of music to "Where Cross the Crowded Ways of Life."

SCRIPTURE READING: Acts 10:34-35.

STORY: "The Trouble in Logan School."

HYMN: "O Brother Man, Fold to Thy Heart Thy Brother."

THE TROUBLE IN LOGAN SCHOOL

There wasn't any doubt about it, things were different this year in Logan School. In the first place, there was all that grumbling, and in the second place there was a fight almost every day in the schoolyard either at recess or at noon. There never used to be fights—at least not like *this*! Nobody said much about it, especially not around the teachers, although everyone knew what the trouble was.

¹ Katharine Merrill, "The Father's Care," from *Song and Play for Children* by Danielson and Conant. Copyright, The Pilgrim Press. Used by permission.

ONE OF MY NEIGHBORS

"I tell you, they're dirty. Why, anyone can tell that. Just look at the color of their skin."

"Yes, and I can't stand the way they look at you with those big brown eyes."

"They are so quiet. If they'd just *say* something instead of standing around half scared!" said another.

"Indians. That's what Mexicans are. Just Indians. Why can't they have a school of their own like they used to have instead of coming here with us?"

When it came time to make up the soft-ball team, the trouble got even worse. Everyone knew that José was a wonderful player and could pitch a ball more neatly than anyone in Logan School. Yet he was not asked to be on the team. Two of the boys thought this was a great mistake.

"Say, we should have José on the team if we want to win against Washington. José's the only one who can stand up against their pitcher."

"Sure. It wouldn't hurt us to be decent to José for a while, anyway. We can use him on the team all right!"

But there were just two who thought that way. The others sided noisily with Fred when he said, "We don't want anyone but white people on this team. This is America, and it's for the white people. Let these Mexican kids go back to Mexico where they belong."

Mr. Pinkerton, the coach, happened to overhear this remark.

"That's where you're wrong," he said quietly. "These Mexicans can't exactly help being here. You see, they were invited to come by the United States government to help harvest the sugar-beet crops. It seems to me that when you invite folks to come to your house, the least you can do is to be polite to them." That's all Mr. Pinkerton said. And then he walked away. The boys looked at each other as though they were ashamed. But José was not asked to join the team.

One of the Mexican girls got some mud thrown at her, and the white children refused to play with the Mexican children or eat lunch with them.

But the worst of all was the day the children in the sixth grade came into their room and saw written on the board: "Mexicans stay out of our school. We don't like you."

"Who put that on the board?" the children whispered.

"Now we'll get it," said Peter, president of the class. "It's a wonder whoever it was couldn't have kept still. We've got enough trouble without this!"

Hardly a sound could be heard as the children took their seats. The four Mexicans looked terribly frightened and kept their eyes down at their desks, trying to act as though they didn't understand. But everyone knew they could read it perfectly.

Miss Marsh broke the silence. "Today we are going to put all our other lessons aside and talk about Mexico, the Mexicans, and especially Mexicans in America. We have enough books for each one in the class to take one and study. You are to read for an hour, and then we'll have a general discussion. We can't have a good discussion until we know enough about our subject. It is quite plain that you people do not know this subject!"

Books were passed out in silence, and the reading began. Soon pencils were busy taking notes.

After an hour Miss Marsh again broke the silence. "George, why do Mexicans look different from us?"

"Guess it must be because they are Indians with dark skin. Say, Miss Marsh, I didn't know so many Mexicans came from the Aztec tribe. That's a wonderful tribe. They had one of the highest civilizations of all the Indians."

"Let's talk about the appearance of our Mexican friends. José, did you ask to have dark skin? Why don't you change the color of your skin?" Miss March was smiling at José as though they had a secret.

Everyone laughed.

José said, "In Mexico we are proud of our brown skin, straight black hair, and brown eyes. We think they are beautiful. It's you pale white folks who look strange to us."

The white children looked amazed, and then they laughed too.

Someone said, "Yes, I can see how a Mexican can be as beautiful as a white person. It's all a matter of getting used to the idea. I never thought of it before."

"Yes, and our Mexican friends always pass the daily cleanliness inspection, I notice," said Miss Marsh.

The rest of the morning went fast. There was so much to talk about—

ONE OF MY NEIGHBORS

the interesting history and life of Mexico, their wonderful art work, colorful folk customs, and, finally, the helpful work the Mexicans were doing with the migrant crops.

After that day things were different in Logan School. Everyone had more fun. They won the game against Washington because José pitched for them. They had a wonderful school fair which was written up in several newspapers, and special mention was given to the fine exhibit of Mexican art and handwork. By Christmas they had almost forgotten there had ever been trouble, and if they had stopped to think of it, they would have said it had been caused by just plain ignorance.

APPRECIATING OTHER NATIONS

Carved Jade Vase

A STILL LARGER APPLICATION OF THE PRINCIPLE OF THE BROTHERHOOD of man is the appreciation of other nations. No nation can live entirely to itself in these days. As young people discover the interrelatedness of all people on the earth, they will want to think about how nations can live together more co-operatively. It is not too small a thing to begin with the individual relationship in this building of understanding and co-operation among nations.

One of the ways children may come to appreciate other nations is through discovering some of the beautiful things which have been created by them that we can share and enjoy. Our American art museums abound in fine paintings from Italy, Germany, France, and England. There are rich tapestries from Flanders, icons from Russia, pottery from Mexico and South America. From China come delicately carved jade and unusual and interesting painting. From India come handsomely carved ivory and bowls and vases of precious metals. Each nation has produced some rich treasures, and to discover these treasures and enjoy and appreciate them is to have a new sense of appreciation for the land and the people.

The carved jade piece which illustrates this lesson is merely representative of the Chinese art of jade carving. Any one of hundreds might serve the purpose equally well. The children and teacher will be interested in exploring the possibilities of other jade carvings. If you live in a large city, your art museum will be almost sure to possess some jade pieces.

With the exploration of the field of Chinese jade will come a new appreciation of the Chinese people who created these lovely things for

posterity. We cannot help but feel grateful to them for giving us such richness of beauty.

Resource Material

Chinese art can be better understood if we know something about the Chinese people and their approach to life.

The past holds great interest for the Chinese, and they respect their great traditions. Ancestors are honored and revered. China has so much rich history and beautiful art that the Chinese artist has not had to look to the art of other lands for inspiration. Therefore Chinese art is truly peculiar to China.

The Chinese people are very patient and are willing to accept discipline. An artist will give a lifetime to the intricate carving of a piece of jade or ivory and never think of giving up or hurrying to finish. The Chinese are also thinkers. They ponder a problem or idea endlessly, seeing all possible sides to it. This too affects their art, for the Chinese artist studies his subject a long time before he starts to work.

The Chinese are the world's greatest nature lovers. No other people so adore flowers. They know how to raise them and care for them both outdoors and in the home. The Chinese also love birds, and nearly every home has its pet bird. Fish, insects, trees, mountains, and water—all these appear again and again in Chinese art. But birds and flowers are the favorite subjects.

China has produced many kinds of art. There are lovely Chinese paintings, embroideries, pottery, and brass vases and bowls. But perhaps China is best known for the carving of jade.

Jade is a mineral which is mined chiefly in Burma and Chinese Turkestan. Its colors range all the way from milky white, gray, and soft yellow to brilliant green.

It is a stone which the Chinese greatly love. The cool, smooth surface invites the carver to do his best work and create a thing of exquisite beauty.

In ancient times the Chinese attached a mystery to it and believed powdered jade was healing to certain diseases.

No one can carve jade so beautifully as the patient and beauty-loving Chinese artist. Some pieces take as long as twenty years to finish. The

carving itself is done with delicate metal drills and diamond sand. Often the work is so fragile that a slip of the hand or tool would ruin the whole piece. The task of polishing is very important, for the satinlike effect is secured through careful polishing.

The lovely moss-green carved lotus in the illustration on page 119 belongs to the Ch'ien Lung period (1736-95). The lotus flower is the sacred flower of China. This carving represents a large lotus flower and small buds. A bird is perched on the edge of the open flower, and he looks down at another bird, which rests on a gracefully curved stem. The flowers, buds, and birds are exquisitely carved, and the two birds add much to the beauty of the carving. The work is delicately done and wonderfully polished, and the effect of smooth, cool green is truly beautiful.

Suggestions for Group Discussion

Have the children name as many familiar and beautiful things as they can that come from other nations. List these on the board, giving the name of the country from which each comes.

"Can you tell what particular kind of art six different nations have produced?" If you have been using many of these art appreciation studies, recall the various works of art and the nationality of each artist.

"How have we learned to use the art of other nations here in America?" (Many of the designs that are used for our textiles and in the household arts are taken from the folk art or native traditions of other lands.)

"What kind of art do you think of when you think of China? Jade carving is a very old art with the Chinese. What is jade? Where is it found? Does anyone know how carving in jade is done? What different colors of jade have you seen?"

"Look closely at this picture of a green jade vase, carved in the eighteenth century in China. What are the designs on it? What is the lotus flower? Notice the beautiful curving stems and the delicate petals. See how skillfully the artist has designed and placed the graceful birds. Does the design of this vase give you any ideas as to what the Chinese people love?" (They are great nature lovers.)

APPRECIATING OTHER NATIONS

“Does the carving tell you anything about the nature of the Chinese people?”

“Why can't our nation live and act all by itself? How are we dependent on other nations? What is there in China that you greatly admire which you think we in America need to appreciate and understand? How will understanding these things help us build a better world family of nations?”

Worship Service

HYMN: “In Christ There Is No East or West.”

UNISON READING: Brother, sing your country's anthem,
Shout your land's undying fame;
Light the wondrous tale of nations
With your people's golden name.
Tell your fathers' noble story,
Raise on high your country's sign,
Join, then, in the final glory—
Brother, lift your flag with mine!

Hail the sun of peace, new rising,
Hold the war clouds closer furled.
Blend our banners, O my brother,
In the rainbow of the world!
Red as blood, and blue as heaven,
Wise as age, and proud as youth,
Melt our colors, wonder woven,
In the great white light of Truth!

Build the road of Peace before us,
Build it wide and deep and long:
Speed the slow and check the eager,
Help the weak and curb the strong.
None shall push aside another,
None shall let another fall:

GREAT ART AND CHILDREN'S WORSHIP

March beside me, O my brother,
All for one, and one for all! ¹

HYMN: "Hymn for the Nations" (words as above, tune "Hymn to Joy").

PRAYER: We would remember, our Father, that no nation can live all by itself. We are grateful for all the treasures of art and music that have come to us from all over the world. They help us understand and appreciate the peoples of the earth better and think of them as thy children. Help us to learn to live together in peace and co-operation—a great world family. Help us also to live here in our neighborhood in peace and understanding. Amen.

PRAYER HYMN: "Father, Hear the Prayer We Offer."

STORY: "The Festival."

HYMN: "Remember All the People."

THE FESTIVAL

Yuan had been unusually quiet for two days. It seemed as though he must have some difficult problem on his mind. Yuan's father and mother could always tell when Yuan was struggling with a problem, and they would leave him alone until he got ready to tell them what was the matter.

At breakfast on the third day Yuan spoke. "I've looked at everything we have in the house to find something that is really Chinese, and I can't find anything."

"What sort of thing did you want, son?" asked Yuan's father quietly.

"Oh, we're having a foreign festival at school next week, and the boys and girls of different nationalities are bringing beautiful things which were made in the country they represent. I can't let every country but China be represented. I've got to do something, but I can't think what it will be."

"Suppose we make a little trip after school," suggested Yuan's mother.

¹ Josephine Daskam Bacon, "Hymn for the Nations." Used by permission of the League of Nations Association, owners of the copyright, and C. C. Birchard & Co., publishers.

"Bring a friend along if you like. I'll meet you at the south entrance of the school at three o'clock."

All day Yuan kept wondering what his mother had in mind. He was more discouraged than ever when their class worked on plans for the festival that day after lunch. Members of the class told about their plans. It looked as though their room would have the best display of beautiful foreign things. From Russia there would be a beautiful old samovar that belonged to Peter's great-grandmother. From Italy would come a lovely set of reproductions of great Italian paintings. From Sweden there would be handsome embroideries.

"And what will you have from China?" Miss Young asked Yuan.

Yuan shook his head solemnly. "I'll tell you tomorrow—I hope. I've nothing now."

Yuan's mother was very mysterious about where they were going when she met the boys after school. Yuan had asked Peter, his Russian friend, to come along. After a short trolley ride the three walked through the park and were soon going up the steps of a great white building.

"But this is the Art Institute," remonstrated Yuan. "Our class was here last year. Why are you taking me here?" he asked, with just a hint of stubbornness in his voice.

Peter suddenly caught on and smiled knowingly at Yuan's mother.

"Well, here we are," said Mrs. Lung, pausing in the rotunda just beyond the entrance.

"I don't see . . ." began Yuan. Then a look of understanding broke over his troubled face, and then a broad smile. They were in the Jade Room, and all around them were glass cases in which were displayed beautiful carved jades. There were jades of all colors—pearly white, soft pink and yellowish, light green, and dark green. There were also handsomely carved coral figures and ivory carvings. Yuan saw it all through new eyes.

Peter, too, was eager. He talked more than his quiet friend Yuan. "Look," he cried, as he pointed to a beautiful pair of round jade disks of dark green color. "Nobody in the class can tell of anything like this. I've never seen anything like it. Why, Yuan, China has wonderful treasures, and here you didn't know!"

The three looked in wonder at the jade disks. The carving on them

was delicate and very beautiful—flowers and birds. A member of the museum staff joined the group.

She said proudly: "These jades in this case are among our most prized possessions. These disks here, for instance, are part of an imperial collection which we were lucky enough to purchase. The Chinese jade-carvers of the eighteenth century were the most skilled of all ages. Look at the exquisite curves in the flowers on this disk, and the graceful birds. See how the light shining through shows the variations in color and the veins of the jade itself. These disks were used as altar or table decorations."

"How did the artists make these jades?" asked Yuan.

"They used metal drills and diamond sand. It may have taken one workman's whole life to make these two disks."

Peter gasped. "Honest?"

"Yes, you see the carving itself took years and years. Not a mistake could be made. And then there was the polishing, which is very important since it brings out the beautiful quality of the stone. Each little curve, each opening had to be polished very carefully. We are told that the emperor's workmen labored day and night in their workshops for ten years or more before a single piece would be completed."

"I wonder," said Yuan slowly, "could I get a picture of one of these disks to show at school?"

At home that evening Yuan was showing his father the large photograph of the jade disk and was proudly explaining all he had learned. "If only I had even just a tiny piece of jade to show at the exhibit," he said.

His mother unfastened the locket she always wore. "You can take this if you're very careful," she said.

Yuan looked in astonishment at the round, creamy white pendant.

"Why, it's jade," he said as he examined the lovely carving of a lotus flower. "And I never even noticed it!"

Yuan was proud of his part of the festival exhibit. Many countries were represented, and there were truly some wonderful and beautiful things. When you saw them all together, it made you realize how each country had given its share to the world of beauty. But Yuan thought that China's jades were just about the loveliest of all.

SHARING OUR BIBLE

St. Jerome—*El Greco*

THROUGH THE AGES ONE OF THE MOST IMPORTANT WAYS OF SHARING Christ has been sharing the book which tells about him. Many scholars have given unselfishly of their lives to translate the Bible into languages that people could understand. Some, like John Huss and William Tyndale, were executed for trying to bring the Bible to the people. Today many men and women are still working to share the Bible with those who do not have it.

In the time of Jerome most people in the West spoke Latin, and could not understand Greek and Hebrew, in which the Bible was written, just as few understand Latin today. Jerome is an appropriate starting point for this discussion because he was one of the first persons to translate the Bible into the language of the common people. The study of Jerome will naturally lead to a discussion of what is being done today to share the Bible with people who speak languages different from ours.

Secure copies of the Bible in various languages and versions, and prepare a table display for the children to look at as they arrive, before the class begins. This could include the Old Testament in Hebrew, a Greek New Testament, a copy of the Vulgate, the King James Version, various modern translations, and as many translations in modern foreign languages as you can find. You may be able to borrow the Hebrew Old Testament from a Jewish friend and the Vulgate from a Catholic friend if they are not in your public library. Your pastor may have a Greek New Testament and a Hebrew Old Testament.

As the children gather, encourage them to look at the picture of Jerome and at the Bibles, talking with them informally about how we got our Bible.

Resource Material

For information on El Greco see the resource material on "St. Martin and the Beggar" in the program "Sharing with Those in Need."

"St. Jerome" is one of El Greco's greatest works. In it he depicts a scholar with deep-set, penetrating eyes, which have known years of study and thinking. Though there is an austere and stern expression on his face, because of the eyes, the sunken cheeks, and the venerable white hair and beard, still the likable human qualities are there, and we can well imagine this man relaxing into a more kindly expression.

The open book, in which Jerome is holding his place as he looks up for a moment, is probably meant to be either the Vulgate or one of the scholarly works for which he is known. Notice how Jerome's expressive hands, placed on the book, indicate his attachment for it.

The pleasing shades of the rosy-red cloak are unusually warm for El Greco.

Jerome, the subject of this great portrait, lived from A.D. 340 to 420. He was brought up to be a Christian, but it was while recovering from a severe illness that he decided to give his life to studying the Bible. He spent many years in the wilderness, where he copied sacred manuscripts and studied Hebrew. He was invited to come to Rome to work on the revision of the old Latin translation. Like Paul and the early churchmen Jerome had classes of instruction in people's homes, where any who wanted help in understanding the Scriptures might come.

From Rome he went to Palestine with other Christian friends, and there they settled in Bethlehem, where they founded four monasteries. It was in one of them that Jerome did most of his translation of the Old Testament from Hebrew into Latin. This translation, combined with the translation of the New Testament from the Greek which he had made earlier, is known as the Vulgate, which means "common" or "popular," because it was in the language of the common people.

Strangely enough, at first there was great opposition to Jerome's new translation. The great scholars ridiculed him and accused him of inaccuracy. But it was soon accepted, and then those in power in the church refused to allow any translations to be made from it.

Just as Jerome was opposed and ridiculed, so John Wycliffe (1320-1384) and William Tyndale (?-1536) were opposed when they began

SHARING OUR BIBLE

to bring the Bible to the common people in England. But, like Jerome, they were persistent. Although Wycliffe's translation was still banned in England, and it was forbidden to make any translations into English, Tyndale began his work and was finally forced to leave the country to complete it. He was eventually executed and his body burned, but his translation lived to be a part of the foundation for the King James Version.

Since the days of Jerome and Tyndale there have been many hundreds of people who have labored to give their people translations in their own language. The modern English versions of men like Goodspeed and Moffatt, and the new Revised Standard Version, are examples of the work that is being done to keep the Bible in the language of the common people today.

Another important phase of this work is the translation of the Bible into other languages all over the world, from Africa to India.

The Christian missionary of today is a modern counterpart of Jerome, for he translates the Bible into the language of the people he is teaching. Have you ever considered that in a small country like Guatemala, for example, there are eighteen dialects? That means that there should be for these people eighteen different translations of the Bible. And so far the entire New Testament has been translated into only two of these dialects. In fact, out of the 2,796 languages in the world the Bible has been printed in only 200, though parts of it have been translated into many languages.

The boys and girls might be interested to learn how a missionary goes about making a translation. It involves far more than just sitting down at a desk with a great pile of clean paper and sharpened pencils and a Bible.

First, a translator must know and understand the way the people live. He must have lived in Africa, or wherever he works, for a long time. For example, in Mexico there is a group of Indians who have no such piece of furniture as a footstool, and, of course, no word in their language for it. But they do put their feet on "foot-sticks" in damp weather to keep them off the cold dirt floor of their huts. And so, in their language, Isa. 66:1 was translated "Thus saith the Lord, The heaven is my throne, and the earth is my foot-stick."

GREAT ART AND CHILDREN'S WORSHIP

The translator must also understand the native language as thoroughly as he does his own, so that he will use just the right words. In some languages there are no words to correspond exactly to some of our words. Some African tribes have no nouns to correspond to the English "food," "life," and "love." So the translator has to use the phrases and expressions that the native uses in place of these words.

Many times, in India, in Africa, in China, in Latin America, and other places where there were people who had no written language, missionaries have built the sounds of a spoken language into an alphabet, compiled a dictionary, prepared a grammar, and finally translated the entire Bible into the new tongue.

Jerome gave fourteen whole years to translating the Bible. Missionaries have done the same thing, but they find their efforts worth while when a native looks up from his reading of a new translation with radiant joy and says, "Now this we can understand! Oh, how good to have this in our own tongue!"

For further information on the work that has been done in translating the Bible, both long ago and in our time, write to the American Bible Society, 460 Park Ave., New York City. Some excellent books on this subject are *How We Got Our Bible* by J. P. Smyth (Harper & Bros., 1937), *The Bible Through the Centuries* by H. L. Willett (Willett, Clark, & Co., 1929), and *Great Is the Company* by Violet Wood (Friendship Press, 1947).

Suggestions for Group Discussion

Let several of the children give brief reports about Jerome, his translation, El Greco's portrait of him, and, in review, El Greco's life. The children may wish to talk a little about each report as it is given. Discussion may be stimulated with such questions as, "Why did Jerome want to translate the Bible into Latin? How do you suppose the people received his translation?"

"From this picture that El Greco has painted of him, what would you say about him? Study his face and see if you can tell us what kind of man he might have been. How has the artist tried to tell you who Jerome was and what he did? Do you think he has done this well? Why, or why

SHARING OUR BIBLE

not? What do you know about El Greco and his art that helps you understand why he pictured Jerome in this way?"

After the boys and girls have talked about Jerome and discussed the picture, ask them if they know of any people today who are making translations of the Bible. Perhaps you can arrange ahead of time for one or two of the children to have prepared an interesting report or story on how a missionary makes a translation.

Close the discussion by emphasizing that, through translating the Bible into languages people could read, Christians through the ages have shared Christ with others, and that today many men and women are still unselfishly giving their lives to this work.

Worship Service

CALL TO WORSHIP:

The law of the Lord is perfect, converting the soul:

The testimony of the Lord is sure, making wise the simple:

The statutes of the Lord are right, rejoicing the heart:

The commandment of the Lord is pure, enlightening the eyes. . . .

Let the words of my mouth, and the meditation of my heart,

Be acceptable in thy sight, O Lord, my strength and my redeemer.

HYMN: "Remember All the People."

SCRIPTURE READING

Leader: Today we are thinking about all those who have shared Christ and his way with others by sharing the Bible. The only way people can learn about him is by having someone tell them what is written in the Bible about him, or by reading about him for themselves. Let us listen to what the Bible says about those who take the Word of God to others.

Pupil: Rom. 10:13-17.

GREAT ART AND CHILDREN'S WORSHIP

HYMN: "For Man's Unceasing Quest for God."

PRAYER: Our Father, our hearts are grateful for all those who have labored to bring the Bible to the people. We thank thee both for the scholars of long ago and for the missionaries of today. Help us to appreciate the work of these men. We pray that thou wilt bless all those who are sharing the Bible with other people. Amen.

HYMN: "Book of Books."

APPENDIX

SOURCES FOR SUITABLE PICTURES

THE LISTS WHICH FOLLOW ARE BY NO MEANS EXHAUSTIVE. THEY WERE compiled from lists of prints available at the present writing. Print publishers are constantly revising their lists and adding new prints, so keep in touch with these sources.

- Comb magazines, old and new, for pictures. More and more, magazines are using prints of great masterpieces, and this will prove a fine source.

Most libraries maintain a loan file of prints and colored slides. Kodachrome slides may be ordered from your denominational supply house, or directly from the publisher listed below. The Metropolitan Museum of Art in New York maintains a rental loan library of prints, which might prove reasonable in price if several departments of a church school went together to place an order. Also, two churches might work out a schedule for sharing such a project. For information write to Lending Collection, Metropolitan Museum of Art, New York, N. Y.

Local art and book stores usually carry a line of inexpensive prints.

University Prints has a wonderful line of architectural prints that is worth looking into. Brown-Robertson has a descriptive text for each print in its Art Education series, in notebook size, punched, for a few cents each.

The initials after the prints in the following lists indicate sources from which each print is available in sizes 8x10 or larger for one dollar or less. Starred titles (*) are available from the collection in which the original is found, and these prints are usually lower in price than those obtained from other sources. A dagger (†) after the initial of the source indicates a print of finer quality, suitable for framing and use in home or classroom, priced slightly higher than one dollar. University prints are of sculpture, engravings, or etchings, available in small sizes in black and white for a few cents each.

The names and addresses for sources given are:

NY—New York Graphic Society
10 West 33rd St.
New York, N. Y.

IA—International Art Publishing Com-
pany
243 W. Congress St.
Detroit, Mich.

DA—David Ashley, Inc.
230 Fifth Ave.
New York 1, N. Y.

PC—The Perry Pictures Company
Malden, Mass.

AP—Artext Prints, Inc.
Westport, Conn.

GREAT ART AND CHILDREN'S WORSHIP

AE—Art Education, Inc.
6 East 34th St.
New York 16, N. Y.

UP—University Prints
11 Boyd St.
Newton, Mass.

NG—National Gallery of Art
Washington, D. C.

FC—The Frick Collection
1 East 70th St.
New York 21, N. Y.

AI—The Art Institute of Chicago
Chicago, Ill.

K—(kodachrome slide)
Society for Visual Education
100 E. Ohio St.
Chicago, Ill.

No source is listed for several of the titles given in the second list because prints of these cannot be obtained from the print publishers at present. They are listed as suitable in case they should become available later.

Pictures Used in Examples of Programs

The Madonna of Humility*—Fra Angelico (Nat. Gallery, Wash., D. C.): NY, IA, K
Singing Gallery—Luca della Robbia (Cathedral Museum, Florence, Italy): AP;
small, AP, UP

Angel with a Lute—Vittore Carpaccio (Accademia de Belle Arti, Venice, Italy):
DA†; small, PC

Chartres Cathedral (Chartres, France): small, UP
Washington Cathedral* (Washington, D. C.)

The Church at Old Lyme—Childe Hassam (Albright Art Gallery, Buffalo, N. Y.):
IA, PC, AP; small, PC, AP

The Adoration of the Shepherds*—Giorgone (Nat. Gallery, Wash., D. C.): NY,
IA, DA, K

St. John the Baptist—Andrea del Sarto (Pitti Palace, Florence, Italy): small,
DA, PC, AP, AE, K

Christ Healing the Sick*—Rembrandt (Frick Collection, N. Y.): small, UP

The Last Supper—Leonardo da Vinci (Refectory, S.M. della Grazie, Milan,
Italy): NY, IA, DA†, AP, AE; small, AP, AE, K

The Tribute Money—Titian (Dresden, Picture Gallery): small, PC, AP, AE, K
Christ at Emmaus—Rembrandt (Louvre, Paris): NY, IA

Young Mother Sewing—Mary Cassatt (Metropolitan Museum, N. Y.): IA, AP, K
The Blessing—Jean Chardin (Louvre, Paris): NY, IA, DA, PC, AP, AE; small,
PC, AP, AE

At the Piano—Auguste Renoir (Durand-Ruel Gallery, N. Y.): IA, AP

The Cornfield—John Constable (Nat. Gallery, London): IA, PC, AP, AE

St. Francis Preaching to the Birds—Giotto (Lower Church of San Francisco,
Assisi, Italy): IA, AP; small, AP, K

The Harvesters*—Pieter Breughel (Metropolitan Museum, N. Y.): NY, IA, DA,
PC, AP; small, PC, AP, K

Jeremiah—Michelangelo (Sistine Chapel, Rome, Italy): NY, IA, DA†

St. Martin and the Beggar*—El Greco (Nat. Gallery, Wash., D. C.): IA, DA, AP

The Boyhood of Lincoln—Eastman Johnson (Museum of Art, University of Mich-
igan, Ann Arbor, Mich.): IA, AP; small, AP

APPENDIX

Child in Checked Dress—Diego Rivera (Museum of Modern Art, N. Y.): IA, PC, AP; small, PC, AP, K
St. Jerome*—El Greco (Frick Collection, N. Y.): IA

Other Suitable Pictures

WORSHIP:

Winter Landscape—Breughel: IA, AP; small, AP
Icebound—Metcalf: AP, AE; small, PC, AP, AE
Spring—Mauve: AE; small, PC, AP, AE
Morning, the Lake—Corot: AP, AE; small, PC, AP, AE
Landscape—Corot: IA, DA†, AI
The Mill Pond—Inness: DA, PC, AP, AE; small, PC, AP, AE
After a Summer Shower—Inness: DA, AP, AE, AI; small, PC, AP, AE
Peace and Plenty—Inness: AI
Catskill Mountains—Inness: IA, PC, AP, AE; small, PC, AP, AE
Song of the Lark—Breton: DA, IA, PC, AP; small, PC, AP
The Angelus—Millet: NY, IA, PC, AP; small, PC, AP
Pilgrims Going to Worship—Broughton: DA, PC, AP, AE; small, PC, AP, AE
Praying Hands—Dürer: IA, DA†, AP; small, PC, AP
Singing Gallery—Donatello: small, UP
Angel with Lute—Melozzo da Forlì: DA†
St. Francis in Ecstasy—Bellini: IA, DA, FC
Christ with a Pilgrim's Staff—Rembrandt: IA, AP
Madonna of the Chair—Raphael: NY, IA, PC, AP, DA†; small, PC, AP
Sistine Madonna—Raphael: NY, IA, PC, AP, AE; small, PC, AP, AE
The Concert—Terborch: IA, PC, AP, AE; small, PC, AP, AE
The Music Lesson—Vermeer: IA

OLD TESTAMENT:

The Hand of God—Rodin: UP
Creation Series—Michelangelo: NY, IA, PC, DA†; small, PC, AP
Isaac and His Sons; Abraham; David and Goliath—Ghiberti (panels of the bronze doors of the baptistry of Florence Cathedral, Florence, Italy): UP
Finding of Moses—Veronese: IA; small, AP
Moses—Michelangelo: UP
The Prophets—Sargent: AE; small, AE
Prophet Series (Sargent): Jonah, Jeremiah, Ezekiel, Joel, Zechariah, Isaiah, Daniel: DA†

NEW TESTAMENT

Annunciation—Donatello: UP
Holy Night—Correggio: IA, DA, PC, AP, AE; small, PC, AP, AE
The Nativity—Gerard David: IA, PC, AP; small, AP
Arrival of the Shepherds—La Rolle: NY, IA, AP, AE; small, PC, AE
Adoration of the Shepherds—El Greco: IA
Adoration of the Kings—Pisano: UP
Adoration of the Magi—Botticelli: NY, IA, NG
The Alba Madonna—Raphael: NG

GREAT ART AND CHILDREN'S WORSHIP

Madonna of the Harpies—Andrea del Sarto: IA, DA†, AP, AE; small, PC, AP, AE
 Madonna of the Rocks—Leonardo da Vinci
 Rest on the Flight into Egypt—Gerard David: NY, IA, NG
 The Flight into Egypt—Fra Angelico: IA, DA†
 The Flight into Egypt—Giotto: NY, IA, AP; small, AP
 Repose in Egypt—van Dyke: DA
 Presentation in the Temple—Giotto
 Presentation—Rembrandt
 Christ Delivering the Keys to Peter—Perugino
 Parable of the Blind—Breughel
 The Wise and Foolish Virgins—Blake: IA, AP
 The Prodigal Son—Dürer: UP
 The Tribute Money—Masaccio: NY, IA
 The Miraculous Draught—Carlsen: AI
 The Apostles—Dürer: IA

GENERAL:

Whistling Boy—Frank Duveneck: AP; small, PC, AP
 Eskimo Girl—Rockwell Kent: IA, AP
 Thanksgiving—Doris Lee: IA
 Grace Before Meat—Nicholas Maes: PC; small, PC
 Bringing Home the Newborn Calf—Millet: AE; small, AE
 Feeding Her Birds—Millet: PC, AP, AE; small, PC, AP, AE
 Grains of Wheat—Dale Nichols: NY, IA, AP
 Le Gourmet—Picasso: IA, AP; small, AP
 Boy with a Rabbit—Raeburn: PC, AP, AE; small, PC, AP, AE
 Mme. Charpentier and Her Children—Renoir: IA, AP; small, AP
 Girl with a Watering Can—Renoir: IA, PC, AP; small, PC, AP
 Miss Bowles—Reynolds: IA, PC, AP; small, PC, AP
 Mother and Son—Sully
 The Torn Hat—Sully
 Cornfields in Provence—Van Gogh
 Cypress Landscape—Van Gogh
 Sunflowers—Van Gogh

SUGGESTED BOOKS ON ART

For the Teacher

GENERAL:

- Bays, Alice A. *Worship Programs in the Fine Arts*. New York and Nashville: Abingdon-Cokesbury Press, 1940.
- ✓ Caffin, Charles H. *How to Study Pictures*. New York: The Century Co., 1925.
- Cahill, Holger, and Barr, A. H., eds. *Art in America*. New York: Reynal & Hitchcock, 1935.
- Cheney, Sheldon W. *A World History of Art*. New York: Viking Press, 1937.
- Fleming, Daniel J. *Each with His Own Brush*. New York: Friendship Press, 1938. (Contemporary Christian art in Asia and Africa.)
- ✓ Gardner, A. T. *Scenes from the Life of Jesus*. New York: Metropolitan Museum of Art. (Thirty-five works of art in the Metropolitan Museum pictured, with accompanying Bible quotations.)
- Gardner, Helen. *Art Through the Ages*. New York: Harcourt, Brace & Co., 1926.
- ✓ Klar, Walter H., and Dillaway, Theodore M. *The Appreciation of Pictures*. New York: Brown-Robertson, 1930.
- ✓ La Farge, John. *The Gospel Story in Art*. London and New York: Macmillan & Co., 1913.
- Maus, Cynthia P. *Christ and the Fine Arts*. New York: Harper & Bros., 1938.
- Prentice, Sartell. *The Voices of the Cathedral*. New York: William Morrow & Co., 1938.
- Reinach, Salomon. *Apollo*. New York: Scribners, 1917. (An illustrated manual of the history of art.)
- Stafford, Thomas A. *Christian Symbolism in the Evangelical Churches*. New York and Nashville: Abingdon-Cokesbury Press, 1942.
- Van Treeck, Carl, and Croft, Aloysius. *Symbols in the Church*. Milwaukee: Bruce Publishing Co., 1936.
- Van Loon, Hendrik W. *The Arts*. New York: Simon & Schuster, 1937.
- Wilenski, Reginald H. *Miniature History of Art*. New York: Oxford University Press, 1930.

ART EDUCATION:

- ✓ Dewey, John. *Art as Experience*. New York: Minton, Balch & Co., 1934.
- ✓ Dewey, John, and Others. *Art and Education*. Merion, Pa.: The Barnes Foundation Press, 1929.

GREAT ART AND CHILDREN'S WORSHIP

- Growth and Development*. New York: Progressive Education Association, 1936. (See chap. "Education Through Art—The Artist's Mind.")
- Hartman, Gertrude, and Shumaker, Ann. *Creative Expression*. Milwaukee: E. M. Hale & Co., 1939.
- ✓Henri, Robert. *The Art Spirit*. Philadelphia: Lippincott Co., 1930.
- Nicholas, Florence W., Mawhood, Nellie C., and Trilling, Mabel B. *Art Activities in the Modern School*. New York: The Macmillan Co., 1937.
- Norton, John K., and Norton, Margaret A. *Foundations of Curriculum Building*. New York: Ginn & Co., 1936. (See chap. XIV on art.)
- Primary Manual*. Cincinnati Board of Education, 1942. (See section 9 on art.)
- ✓Winslow, Leon L. *Art in Elementary Education*. New York: McGraw Hill Book Co., 1942. (See sections on art appreciation.)

For the Children

- Barstow, Charles L. *Famous Sculpture*. New York: The Century Co., 1916.
- ✓Berry, A. M. *Art for Children*. 2nd Edition. New York: Studio Publications, 1934.
- Bryant, Lorinda M. *The Children's Book of Recent Pictures*. New York: D. Appleton Century Co., 1934.
- Butterfield, Emily H. *The Young People's Story of Architecture*. New York: Dodd, Mead & Co., 1933.
- Chandler, Anna Curtis. *Story-Lives of Master Artists*. New York: Frederick A. Stokes Co., 1933.
- . *Treasure Trails in Art*. Boston and New York: Junior Literary Guild Corp. and Hale, Cushman & Flint, 1937.
- Conway, Agnes E., and Conway, Martin. *Children's Book of Art*. New York: The Macmillan Co., 1909.
- Deucher, Sybil, and Wheeler, Opal. *Giotto Tended the Sheep*. New York: Dutton, 1938.
- . *Millet Tilled the Soil*. New York: E. P. Dutton, 1939.
- Fowler, H. N., and Fowler, M. Z. *Picture Book of Sculpture*. New York: The Macmillan Co., 1929.
- Gibson, Katharine. *Goldsmith of Florence*. New York: The Macmillan Co., 1929.
- . *Pictures to Grow Up With*. New York: Junior Literary Guild and Studio Publications, 1942.
- ↓ *The Great Story*. New York: Harcourt, Brace & Co. (Bible stories illustrated with art masterpieces.)

APPENDIX

- Hillyer, V. M., and Huey, E. G. *A Child's History of Art*. New York: Junior Literary Guild and D. Appleton-Century Co., 1933.
- Lansing, Elizabeth. *Leonardo, Master of the Renaissance*. New York: Crowell, 1942.
- Lerman, Leo. *Leonardo da Vinci, Artist and Scientist*. New York: Bobbs-Merrill Co., 1940. (For older boys and girls.)
- Steedman, Amy. *Stories of the Painters*. New York: Thos. Nelson & Sons, 1938.
- Whitcomb, Ida P. *Young People's Story of Art*. New York: Dodd, Mead & Co., 1927.
- Wilson, R. N. D. *Sculpture Shown to the Children*. Toronto: Thos. Nelson, 1933.

CHRISTIAN SYMBOLS

Symbols of Christ:

LION

PELICAN

LAMB

FISH—Greek word obtained from the initials of the acrostic
"Jesus Christ, Son of God, Saviour"

CROSS: Latin or Passion, Greek, St. Andrew's, Maltese

GOOD SHEPHERD

ROSE

LIGHT, or STAR—Jesus, the light of the world

IHS or IHC—monograms of Jesus

INRI—Jesus of Nazareth, King of Jews; monogram formed **ALL-SEEING-EYE**
by taking the first letters of these words in Latin



Symbols of God the Father:

HAND—hand of God which upholds us

EYE—the all-seeing eye

Symbols in the church:

The church in medieval times and often thereafter was built east and west, with the altar at the east end. The Jews used to face Jerusalem when they prayed, and the Christian Church retained this idea for a long time. Churches were often built in the form of a cross to remind us of Christ.



HAND OF GOD

SPIRE—points to God

LECTERN—the gospel read from it

PULPIT—the gospel explained from it

NAVE (main part of the church, where the congregation sits)—"ship," place of safety



IHS



THE FISH



Latin Cross



St. Andrew's Cross



Maltese Cross



Greek Cross



The Lamb of God

APPENDIX

FLOWERS ON ALTAR—resurrection or eternal life

THREE PORTALS OF CHURCH—
Father, Son, Holy Spirit



THE DOVE



Symbols of the disciples:

MATTHEW—winged man; Christ's manhood emphasized in his Gospel

MARK—winged lion; Christ's kingly character emphasized in his Gospel

LUKE—winged ox; Christ's atoning sacrifice emphasized in his Gospel

JOHN—winged eagle; Christ's divinity emphasized in his Gospel

PETER—key or crossed keys



Other common symbols:

ANYTHING IN THREE—the Trinity

SEVEN—the perfect number of complete life

CIRCLE—eternal life

DOVE—peace, or the Holy Spirit

SHIP—the Church, in which the Christians are carried over the sea of life

PEACOCK—eternal life

PHOENIX—resurrection

VINE—Holy Communion, also the Church

ANCHOR—hope

CROWN—victory

HALO, or NIMBUS—holiness or sanctity; never used for a living person; many variations, but usually a circle of light around head



THE ANCHOR



THE SHIP



PETER



HOW TO SELECT CHILDREN'S PICTURES FOR THE HOME

CHILDREN ENJOY PICTURES AND LOVE TO HAVE THEM IN THEIR OWN ROOMS where they can see them every day. Except with very small children, it is wise to let the child choose the pictures for his room himself. The older he is, the more he should have to say about what pictures he would like.

"What are some of the ways we can discover pictures interesting to children?" parents often ask church-school teachers. The teacher may show the parents the picture file and suggest that possibly the child might like to have one of these pictures in his room. Then the teacher may also point out that one of the quickest ways to find pictures is to go to the library and look through catalogues of prints. The larger libraries have collections of pictures that delight both parents and children, and an hour at the library is an enjoyable experience, which brings parent and child together in a new interest. The librarian is glad to help, as she knows what books contain pictures most interesting to children. The same three general factors discussed in Chapter II should be kept in mind as tests of good pictures for children. However, the home does not need to confine itself to religious art for the child's room. There are hundreds of fine pictures that reflect every interest and experience which children enjoy.

Choose a variety of types of pictures for the child's room. Have quiet scenes, nature scenes, and then something with plenty of action. Nervous children need restful pictures with soft colors. Landscapes like "The Cornfield" by Constable will quiet a restless child. The colors of the picture should harmonize with the color scheme of the room. Quite often decorators build a room around the color scheme set by a picture such as "Pinkie" by Sir Thomas Lawrence or "Boy with the Red Vest" by Cezanne. This is one way of solving the decorating problem for your children's rooms.

Boys like action pictures best. They enjoy Breughel's "Winter," in which the hunter is returning home and skaters dot the distant lake. Boys like games and there is no better picture of this type than "Children's Games" by Breughel. In it are many children playing leap frog, marbles, and masquerading as grown-ups. The art of Winslow Homer, with its rugged fishermen, boats, and windswept shore and sea will appeal strongly to the boys. Animals, such as the fine horses in Rosa Bonheur's paintings, will

APPENDIX

delight them. The small boy will love Dürer's "The Hare." Boys around thirteen like to read about heroes of history, and some of their portraits may well hang on the walls of the adolescent boy's room.

Girls like domestic pictures such as Mary Cassatt's "Mother and Child," Chardin's "La Benedicte" and Millet's studies of peasant folk. The romantic appeal of Degas' and Renoir's studies of ballet dancers delights all girls. They also like landscapes and animal pictures.

Some pictures tell a fascinating story which is not always apparent. Many do not understand why Rembrandt painted his famous "Night Watch" in the way he did, nor how the painting got its name. Once the story of how Rembrandt came to paint the picture and how the people reacted to it after it was completed is told, children will find in "The Night Watch" meaning and pleasure. Your librarian will direct parents to delightful books of stories about paintings. Some of the best of them are Amy Stedman's *Stories of the Painters*, Anna Curtis Chandler's *Treasure Trails in Art*, Anna M. Berry's *Art for Children*, and *Giotto Tended the Sheep* by Sybil Deucher and Opal Wheeler.

Children will enjoy reading these stories or hearing them read. Perhaps one of these stories will create a desire on the child's part for a fine picture. If he already has the picture about which the story is told, then his understanding and pleasure will be enriched.

The same rules apply for hanging pictures in the home as in the church. Hang pictures low enough for the child to look at comfortably. This means at the level of his eyes. Put them where he can see them. It is amazing to know that some people hang pictures behind doors!

Don't try to have too many pictures in the child's room, for they will be confusing. If you have more pictures than can tastefully be used at one time, change them occasionally. It is best to buy one picture at a time and add to the collection slowly. One good picture is worth more than ten poor ones.

The choosing of suitable pictures for children thus becomes much more than a decorative problem for the home. It may be an adventure in co-operation between parent and child, a delightful experience of lasting interest and value in the child's growing world. The teachers and leaders in the church school should stand ready to assist parents and children in selecting art for the home. For this is one of many things in which home and church may co-operate to great advantage.

The following pictures are examples of what is suitable for children's rooms at home:

GREAT ART AND CHILDREN'S WORSHIP

For children quite young:

The Artist's Son at Two Years—Rubens
The Garland Madonna—Rubens
Child with a Rose—Sir Henry Raeburn
Mother Reading with a Child—Chardin
Woman Writing with Child—Chardin
Study of a Young Hare—Dürer

Baby Stuart, Son of Charles I—van Dyke
Mrs. Weddell and Child—George H. Harlow
The Dance—Watteau

Especially for boys:

Don Manuel Osario de Zuñiga—Goya
The Whistling Boy—Frank Duveneck
The Youthful Sforza Reading—Ven-
cenzo Foppa
The Riders—Honore Daumier
Jockeys at the Start—Degas
Jockeys in Training—Degas
A Mounted Knight—Dürer
Boy with a Red Vest—Cezanne
Mother Preparing Her Son for School—
Chardin
Autumn—Pieter Brueghel
The Haymakers—Pieter Brueghel

Fur Traders Descending the Missouri—
George Bingham
Two Painter Boys in the Studio—
Aubert
Departure of the Fishing Fleet—Max
Hermann Pechstein
Boy with a Rabbit—Sir Henry Raeburn
Boy with the Cherries—Edouard Manet
The Fifer Boy—Edouard Manet
The Artist's Son at Ten Years—Rubens
Rowing Home—Homer
Boy in Red—Vigee Lebrun

Especially for girls:

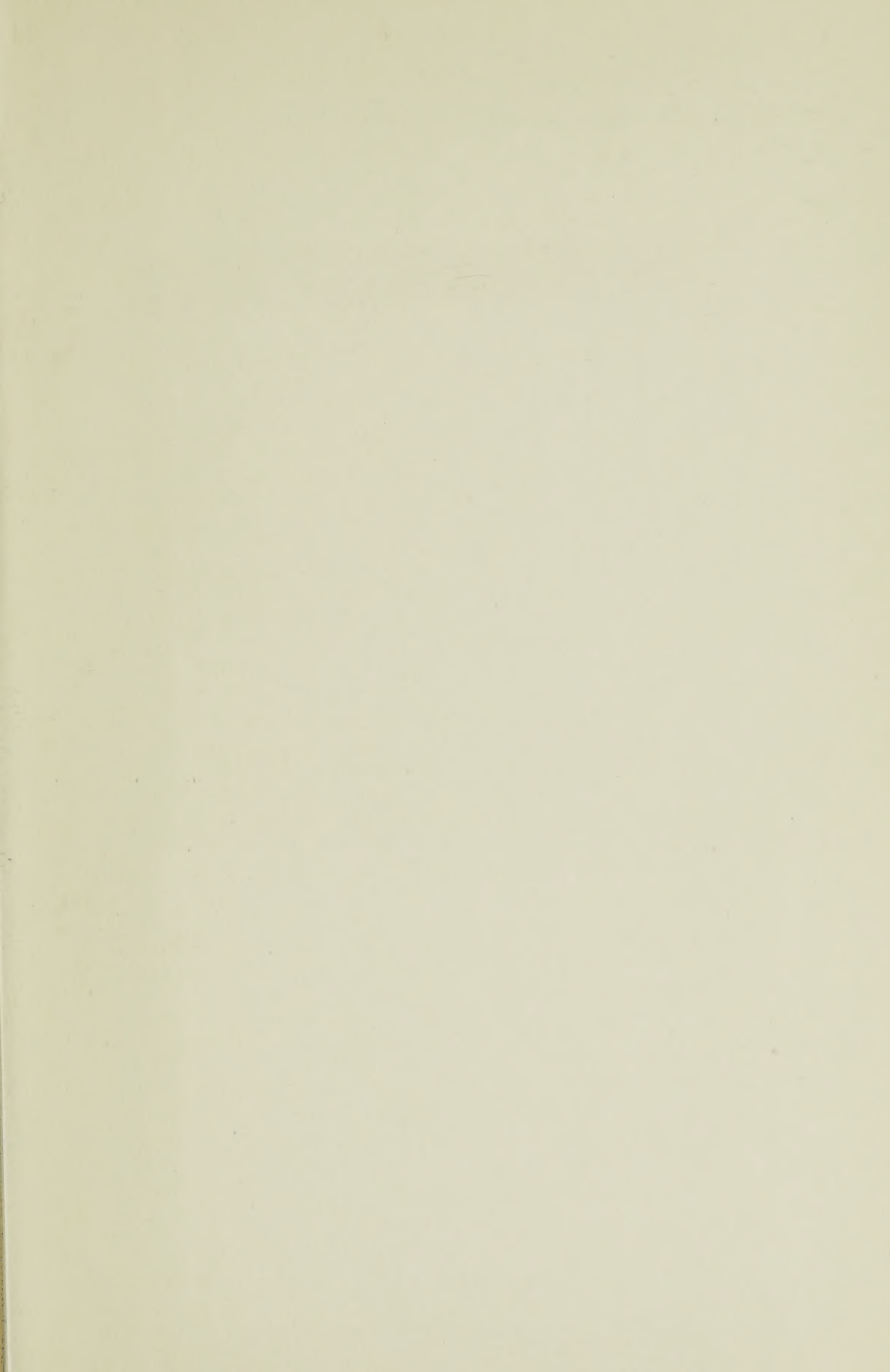
The Calmady Children—Thomas Law-
rence
The Artist's Granddaughter—Max Lie-
bermann
Little Girl in a Rose Dress—Jules
Passin
Children of Vargemont—Renoir

On the Terrace—Renoir
Two Girls at Piano—Renoir
Girl at a Well—Boucher
The Lute Player—Caravaggio
Young Mother Sewing—Mary Cassatt
The Ballet—Degas
Dancer on the Stage—Degas

For both boys and girls:

The Seine—Cezanne
The Blessing—Chardin
Landscape with Rest on Flight to
Egypt—Claude Lorraine
The Squirrels—Dürer
The Farmer's Family—Fragonard
The White Horse—Gauguin
St. Francis Preaching to the Birds—
Giotto
Summer—Pieter Brueghel

The Carnival—Hendrik van Avenkamp
Summer's Day at the Sea—Max Bech-
mann
The Angelus—Millet
Chinese Children at Play—Kano Yeito-
ku
Courtyard of a Dutch House—Pieter de
Hooch
The Young Shepherd—Reynolds



Princeton Theological Seminary Libraries



1 1012 01177 1476

ART



